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SEPTEMBER 17, 1905.

**T**HE Klindworth-Scharwenka Conservatory, with the advent of its new director, Robert Robitschek, has entered upon another era in its existence. Since its founding by Xaver Scharwenka, in 1881, it has always been a musical school of the highest type, maintaining a corps of the most efficient instructors, always adhering to the truest art standards and never sinking to the level of a mere mercantile institution. This sticking to lofty principles of art, and its continual maintenance of an able faculty have justly given the conservatory its prestige and its great name. For some years after its founding the school was called the Scharwenka Conservatory, and Xaver Scharwenka was its director. The activity of Dr. Hugo Goldschmidt, the director who has just retired, dates from 1892, and covers a period of thirteen years. He became the head of the institution at the time when Scharwenka went to America. In 1893 the Klindworth Conservatory was purchased by the management and the two institutions were successfully merged into one. Soon after this Xaver Scharwenka returned to Berlin, and, with his brother Philipp and Dr. Goldschmidt, again became associated with the management of the school in its enlarged scope. In his direction Dr. Goldschmidt was assisted by the two Scharwenkas as artistic advisers, and the conservatory flourished and grew and broadened with each year. It has now reached a point in its development where the time is ripe for the school's expansion on a scale such as hitherto has not been attempted. As I stated last week, a new building is to be erected for its use, the faculty notably increased, the curriculum enlarged and improved upon, and a seminary established which will include a special course for teachers.

Robert Robitschek, the new director, is a man possessing that rare combination of artistic and administrative ability necessary to the successful management of such a high grade conservatory. He is young for the position, but he has already proved his metal. Born at Prague, in 1874, he enjoyed the advantages, first, of a good general education, and later, at the Prague Conservatory, of thorough musical training. His especial bent is composition, in which he was, so far successful as to attract the attention of the late Anton Dvořák, whose especial protégé he became. Robitschek has made a name for himself both as a composer and a conductor. He has occupied several operative posts as orchestra leader, and always with success. For the past two years he has acted as director in the two branch institutions of the Klindworth-Scharwenka Conservatory, in which capacity he displayed such remarkable talent for organization that he was soon recognized, both by Dr. Goldschmidt and the two Scharwenkas, as the man best fitted to be at the head of the school, with its enlarged scope. As hitherto, Xaver and Philipp Scharwenka will remain as the artistic directors and advisers of the institution, but the management in general will lie in Robitschek's hands, and deservedly so.

September to the formal transfer of the directorship from Dr. Goldschmidt to Robitschek was enacted at the Conservatory Hall in the presence of the entire faculty, all in gala dress. Dr. Goldschmidt delivered a speech, expressing his deep regret at giving up the work in which he had been so successful and which had become so dear to him. He said, however, that his sorrow was lessened by

the realization that the future of the conservatory would be in no way jeopardized by his retiring, but that on the contrary it promised to be even brighter than ever before. He tendered his thanks to the two brothers Scharwenka for the way in which they had stood by him, both in word and in deed, during the thirteen years of their collaboration. Xaver Scharwenka then made brief and pithy remarks on the successful direction of Dr. Goldschmidt, and upon the pain felt by himself, his brother, and the entire faculty, at parting from their friend and director. He also extended a word of welcome to the two new violin teachers, Issay Barmas and Joseph M. van Ween. Philipp Scharwenka then concluded the exercises with a short history of the school from its beginning up to the present date.

In its new régime the conservatory will have a remarkably capable force of instructors. Notable among the engagements about to be made are those of the renowned composers Hugo Kaun and Edgar Stillman-Kelley, who will teach harmony and composition.

The head instructors will be as follows: Piano, Xaver



A FAMILY OF VIOLINISTS.  
August Wilhelmj With His Father and Brother.

Scharwenka, Moritz Mayer-Mahr, Anton Foerster and W. Leipholtz; violin, Issay Barmas, Florian Zajic, J. M. van Ween, Mme. Philipp Scharwenka and Irena von Brennerberg; vocal, Anton Sistermans and Frau Professor Blanck-Peters (the vocal department is greatly to be enlarged); composition, counterpoint, fugue and form, Philipp Scharwenka and Robert Robitschek (the names of Kaun and Kelley soon to be added); harmony, Philipp Scharwenka, Robert Robitschek, Hans Herrmann, Dr. Hugo Leichtenritt (the last named being also an instructor in the English language); elementary theory, Alwyn Schumann; history of music, Otto Lessmann, Dr. W. Kleefeld and Dr. H. Leichtenritt; orchestral practice and instruction in conducting, Robert Robitschek. It goes without saying that in this list I have mentioned only a few of the most important teachers.

The name of the Klindworth-Scharwenka Conservatory has always been synonymous with all that is highest and best in pedagogical methods, and in its way of obtaining results. The development of the school under this new management, therefore, and with this widened field of influence will be followed with great interest.

August Wilhelmj, that giant among violinists, will celebrate on September 21 his sixtieth birthday. Wilhelmj of late years has wholly given up playing in public. He lives quietly in London, devoting his time chiefly to teaching and being heard occasionally at private soirées. It is a deplorable fact that so great a virtuoso is lost to the musical world at large, and it certainly is not on account of his age, for Wilhelmj is fourteen years younger than Joachim, who still keeps up a great public

activity. I heard Wilhelmj for the first and last time in 1892, on his last tour of Germany, when I followed him from place to place for a time. Never shall I forget the overwhelming impression that his playing made on me. The majestic volume of his tone, his all conquering virtuosity, his absolutely pure intonation, his remarkable repose, his breadth of style, his serious and dignified demeanor were kingly and made a lasting imprint. Thus must Spohr have played, thought I, and indeed Wilhelmj must have sought the spirit of Spohr's style, for he studied with Ferdinand David, who was Spohr's greatest pupil. Curiously enough, in mentioning Spohr's pupils in my recent Spohr articles, I forgot David, the greatest of them all. Wilhelmj, after Spohr, is the greatest violinist the German school has produced. When he was seven years old Henrietta Sontag, the famous prima donna, heard him in Wiesbaden and predicted that he would become a second Paganini. He did not become a "second" to anybody, however; he became a "first," a Wilhelmj, one of the greatest personalities in the entire realm of violinists, past and present.

Wilhelmj is the only great violinist born in wealth. His father was formerly the most extensive vineyard owners on the Rhine. Himself a good amateur violinist, and a great lover of the instrument, he was nevertheless opposed to his son's embracing an artistic career. The boy's mother favored the idea, and after much discussion it was decided to submit the matter to Franz Liszt and to abide by his decision. So at the age of fifteen Wilhelmj played for Liszt and with that his future was assured. The great pianist embraced him in an ecstasy of joy and cried out: "You were born for the violin, and if the instrument did not yet exist it would have to be invented for you." Liszt's interest was so great that he took the boy to Leipsic and introduced him to David with warm words of commendation. Here he remained at the conservatory from 1860 to 1864. Even before graduating he made his debut in the Gewandhaus with enormous success.

From 1865 to 1879 the virtuoso concertized, appearing in all the principal cities on the Continent and in Great Britain. He first played in Berlin in 1872, making his debut with the Raff concerto, which is dedicated to him. The following year he appeared in Vienna. His success everywhere was enormous and he soon became the violinist most in demand, making even Joachim and Wieniawski look to their laurels. At the opening of the Wagner Theatre at Bayreuth, in 1876, he led the violins out of friendship for Wagner.

After playing all over Europe he started upon a grand tour of the world, visiting first the United States, then Australia, New Zealand, China, Japan, India, &c. On his return to Germany in 1882 he founded a violin school in Bilbrich on the Rhine, which, however, was not long lived. After his tour of the world his interest in public playing seems to have waned; at any rate, his public appearances became rare.

Wilhelmj has written a violin school and he has composed several works for the violin, but he will be remembered less by these than by his adaptation for the violin, of which the Bach Air for the G string, the Chopin D flat nocturne, Walter Stolzing's prize song from the "Meistersinger" have become world famous. He wrote a cadenza to the Paganini concerto and improved upon and enriched the orchestra accompaniment, so that his arrangement of the work is the one universally played. The picture shows Wilhelmj at the right; his father, ninety-two years old, and still a good violinist, in the centre, and his brother, Albert Wilhelmj, an able lawyer, and also an amateur violinist, at the left.

Leopold Godowsky, of the vast army of European pianists, is the one most in demand with the leading music societies. He is already booked for sixty-six important concerts, all big guarantee engagements, and he could easily double this number before the season is over if he



cared to accept all engagements offered him. He will open on October 1 in Amsterdam, appearing as soloist with the Mengelberg Orchestra, after which will follow a tour of The Hague, Rotterdam, Utrecht, Haarlem and all of the principal cities of Holland. He will play in that country twenty-two times, and from October 1 to 15 he will appear every night without interruption.

Next comes a tour of Russia, comprising twelve engagements in the big cities, mostly with orchestra. He will be heard four times in Moscow, twice in St. Petersburg, twice in Riga, once each in Odessa, Kiev, Wilna and Helsingfors. Schroeder, the St. Petersburg piano manufacturer, who introduced Godowsky to the Russian capital last year, will manage the tour. The very day that the peace treaty was signed at Portsmouth Godowsky received the proposition from Schroeder by telegraph. The tour would not have been possible if the war had continued.

The artist will also visit England, where he will play twelve times under the management of the Concert Direction Rainbow. In Germany he is engaged at Leipzig, Breslau, Cassel, Hanover, Wiesbaden, Baden-Baden, Elbing, Rostock and Berlin, where he will play at one of the "Elite" concerts, besides giving three recitals. He will appear twice in Vienna, once in Budapest, also at Trieste, Graz, Salzburg and other cities. During the summer, which he spent in the Harz Mountains, Godowsky found time to compose several piano works and to arrange a delightful suite of old pieces by Corelli, Lully, Couperin and other ancient masters. He is at present at work upon an exquisite adaptation of the Strauss waltz, "Wein, Weib und Gesang."

Apparently conceding the crying lack of general education among musicians to which Xaver Scharwenka so cuttingly referred in a table which I reproduced in THE MUSICAL COURIER some weeks ago, the Leipzig Conservatory has adopted a system of musical study which will tend also to the general broadening of its students. In its musical history curriculum side courses in literature and aesthetics have been introduced, courses which especially illustrate the relation of music to its sister arts, poetry and painting. In connection with these lectures the students have made excursions to the art gallery, where not only Klinger's "Beethoven," but also Boecklin, Von Uhde, Greiner and Preller were carefully examined, and clearly defined analyses drawn between the impressionistic and classic schools in both painting and music. During the last semester, moreover, a thorough study of Schiller's works was undertaken in celebration of the Schillerfeier. For next year a visit to De Witt's museum of musical instruments and similar excursions are planned, all of which are worthy of the highest commendation as conducing to

the much needed broadening and mental development of musicians in general.

The Hotel Drouot, in Paris, was lately the scene of an unusually interesting auction sale of musical autographs. A four line dance fragment in Beethoven's own hand, two lines written legibly and two only hastily sketched in, brought 700 francs from its eager purchaser. A letter from the same master to Maurice Schlesinger, dated February 18, 1823, which referred to a work dedicated by Beethoven to Antonia Brentano, was sold for 300 francs. Far cheaper in price, but still interesting in content, were a note from Rossini to the Marquis de Las Marismas, in which the composer gives his opinions on two Murillo pictures; a Bruneau unpublished music fragments from "L'Attaque du Moulin," and letters from Gounod to Elkan concerning the Brussels presentation of his "Redemption," and from Massenet to the same Elkan about the performance of his "Vierge" in Brussels. These souvenirs, in contradistinction to the Beethoven relics, brought in from 25 to 28 francs, it being the irony of fate that the man who had to stay in for days when his one pair of shoes gave out should have his most illegible scrawl treasured far above the writings of his musical compeers, who had plenty to eat and wear when they lived.

One Wagner letter (which, of course, was higher in price, and coined something like \$20 for its seller), was of particular interest. It had to do with "Tannhäuser" and "Lohengrin," and the transfer of their production rights to Hoffmann, director of the theatre in Vienna. For "Tannhäuser" the letter stipulated that Hoffmann should at once deposit funds for twenty-five presentations, and should pay Wagner 25 gulden for each performance. The same conditions were enjoined with regard to "Lohengrin," except that Hoffmann was to deposit 800 gulden even before beginning his rehearsals. Wagner evidently was rather distrustful of the director. This is shown not only by the wariness with which every financial detail is specified, but also by the fact that he especially names a friend who is to receive Hoffmann's deposit for him, and warns him to be on the watch lest Hoffmann should give more performances of the opera than he had paid for.

Speaking of Wagner once more (for the world seems to talk about him almost as much as he did about himself), the Honorable Mrs. Burrell's exhaustive treatise on the Bayreuth composer has been donated to the Berlin Royal Library. As only one hundred copies of the book were published, and as it embodies the research of years on the part of a very clever woman, its acquisition by the library is a matter of congratulation. Grote, of Berlin, is also soon to publish a collection of Wagner's lyric poems, the selection of which was authorized by Madame Wagner herself.

A wail of distress comes from the Frankfurter-Zeitung which will find an echo in the heart of every music lover. The subject of this outburst is, "Away With Hotel Music," and the writer pours out his feelings thereon as follows: "I should like to remark upon an evil which I have ob-

served along the Rhine, and even here in beautiful Baden-Baden, an evil which is getting to be more and more the prevailing habit. It is called 'Music in Hotels.' Now, I am a 'friend of music,' but in the sense in which the term 'musical' is applied to one, especially in big hotels, I think it rather a misnomer. After having ample opportunity to 'enjoy' gypsy and Hungarian orchestras in Cologne and Wiesbaden, I hoped to be spared in Oostale, at least. Not a bit of it! At dinner we had gypsy music by the house orchestra, at tea the same, and then again in the evening until long into the night—and this in a health resort, where in the height of the season, apart from this music referred to, there is almost too much of the good thing! And then, too, as soon as one knows waltzes and marches off by heart, he gradually becomes disgusted with the continual noise, especially when, as is often the case, the pieces are carelessly played. In Baden-Baden, Wiesbaden and similar places, there are so many opportunities of hearing really good music that, in my opinion, we might dispense with this 'Hotel Music' without much pain."

The Mozart fountain, which has been in process of erection on Mozart Platz, in Vienna, is fast nearing completion, its plinth and its basin having already been finished. The monument is visible from four streets and will make a splendid effect, with its finely carved gargoyles, and its heroic figures, Tamino and Pamina, characters from Mozart's "Magic Flute."

Conductor Willi Olsen, whose trouble with his Dresden Orchestra I mentioned in my last week's budget, has now come forward indignantly in his own defence. As readers of THE MUSICAL COURIER will remember, I repeated the news that owing to a financial crisis in the affairs of the Dresden Orchestra, Olsen had broken off a tour already planned for Scandinavia, and that in consequence of the dissatisfaction arising from this action, he had summarily dismissed some of his men. It was furthermore reported that on account of these disagreements Olsen would be forced to resign. Olsen, however, in a letter to a well known journal, claims that such is absolutely not the case, and as he substantiates all his assertions with easily referable dates, the newspaper world is hastening to correct the false impression of him which they have spread abroad.

The Meiningen Trio, composed of Wilhelm Berger, Richard Mühlfeld, and Karl Piening, has been invited by the New Philharmonic Association of Paris, to give a concert in that city, November 28. The same trio will also be heard in Berlin, October 21, with the assistance of Joachim.

At its Berlin concert the organization will play a new trio by its pianist, Berger. Berger has also written a piano quintet dedicated to the Bohemians, which the famous quartet will play, with the composer's assistance, in different German cities.

Hall Caine's "The Lost Son," an Icelandic play, is to be

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the newest sensation at Drury Lane, in London. The scene of the drama is laid partly in London and partly in Iceland, and Arthur Collins, director of the theatre, is sparing no pains to give it a presentation absolutely true to nature. He has engaged artists who have traveled extensively in Iceland to paint the scenery, and has procured his costumers from the Danish Government.

In addition to this, Indridi Finarsson, the well known Icelandic dramatist, and a standing member of the local theatre direction, has come to London on purpose to aid in the rehearsals of the play, and generally to assist in securing a practically perfect production. Between his intervals of active duty, Finarsson has also been enlightening the London stage world as to musical and theatrical life in the bleak little island. The theatre in Iceland, he says, plays a great role in the lives of its supporters. This is perhaps all the more true, as the performances occur only on Saturday and Sunday of every week, so that the eager population of Reykjavik, the principal town, look forward all week long to their only winter recreation. This rule was broken just once in the life of Iceland, and that one breaking produced an indescribable sensation. Fourteen successive presentations were given, one of which took place before the Icelandic Parliament, and the people have never forgotten that golden age of dramatic production. "The Lost Son" itself will be one of the attractions of the Reykjavik Theatre for next winter, and it will probably be given near the Christmas holidays.

The incidental and entr'acte music for this Drury Lane performance is by Sveinbjörnson, an Icelander, who has lived much of his life in Edinburgh, and the composer of the Iceland national hymn, which was written for the thousand year jubilee of the island, and sung before King Christian at Thingvellir. Sveinbjörnson's compositions are in part original and in part orchestral adaptations of old folksongs. "Our music is not so bad," he says. "Grieg and other Scandinavian composers have created much of their material out of the rich treasure of the Icelandic folksong."

Elizabeth Clark Sleight, of New York, is in town, working with Georg Fergusson, this being the third consecutive season that she has come here to study with the well known Scotch-American, a fact which speaks well for Fergusson, for Mrs. Sleight is not only possessed of a glorious voice, artistic intelligence and temperament, but she is also one of the most successful singing teachers in New York city. During the eight years of her residence there she has worked quietly and unostentatiously, depending solely on the good work done and the results accomplished to make a name for herself, but she has worked, nevertheless, most effectively.

By nature Mrs. Sleight was destined to make a career as a singer. Her voice, a beautiful, full, rich soprano with a mezzo tint, has that warm sympathetic quality that goes right to the heart. The other day, while she was singing at my house Hugo Kaun dropped in, and he was so delighted with Mrs. Sleight's voice that he offered to coach her in some of his own songs. The public career does not appeal to her, however, as she has devoted herself to teaching, and in that line is winning less brilliant, but none the less substantial, fame.

The following rhyme on Richard Strauss' latest work,

his opera "Salomé," is now going the rounds of Berlin. It is from the comic paper *Ulk*:

"Kein Geiger kriegt die Strichart 'raus  
Beim neusten Werk von Richard Strauss."

Bertram Saenger has been engaged to succeed Hans Pfitzner as first director of the Berlin West Side Opera.

Georg Fergusson will give a song recital in Berlin October 4, to which the large circle of his admirers, friends and pupils are looking forward with great eagerness. He will sing four groups of song, the first one being composed of very old and rarely heard works. The second group will take in the classics, the third modern compositions, such as those of Bunge, Kaun and others, while in the fourth Fergusson will introduce several absolute novelties by young unknown composers, as Hermine Schwartz, Behrens and others.

Vera Maurina, the brilliant young Russian pianist, who introduced Hugo Kaun's new piano concerto with exceptional success last winter with the Philharmonic Orchestra, has been engaged by Nikisch to play the same work at the Gewandhaus concert of November 3. During the coming season Mlle. Maurina will give the same concerto with orchestra at Nürnberg, and she will also play Kaun's piano quintet with the Bohemian String Quartet in Berlin on December 3, and in Leipzig January 31. Vera Maurina is a remarkable pianist. She combines a high degree of technical skill and brilliancy of execution with deep musical insight and artistic taste. She is now permanently located in Berlin, and will devote a portion of her time here to teaching.

The Joachim Quartet has advertised eight subscription concerts for the coming season, to take place in the Singakademie October 12, November 9 and 30, December 28, January 11, February 15 and March 1 and 15.

Alexander Bonci, the eminent Italian tenor, will make a starring operatic tour through Austria and Germany this winter with an ensemble of his own. The company will appear here at the West Side Opera in December, giving "The Puritan," "Rigoletto" and "The Barber of Seville."

Leipzig is to be the scene of the third yearly conference of the Federation of German Musical Clubs, which will take place upon the 16th and 17th of September. The program of the conference will include reports from the presiding committee, the treasurer, the committee on establishment of a federation pension, discussions in the question of examinations in music teaching, and arrangements for the association's musical exhibition, which is to be held in Berlin in May, 1906. There will also be two public meetings of great interest to all musicians, which will occur upon Saturday at 6 and on Sunday at 11 o'clock.

This Federation of Music Clubs, which was founded in

1903, has for its main purpose the advancement of the social and economic interests of musicians in general. In this line its efforts to establish a great pension system for superannuated artists and music teachers are noble and deserve in the highest degree to meet with rapid and genuine success. What it would have meant to a deaf and penniless master like Beethoven to be able honorably to avail himself of some such impersonal aid as this plan proposes to bring to hand can hardly be estimated. It is to be hoped therefore that the federation can carry through its creditable plan.

Karlasse No. 4, the Vienna house in which Brahms lived and died, is shortly to be torn down. The thresholds, doors and windows of the old building, however, are to be used in the erection of the Brahms Museum on the Elizabeth promenade, of which I wrote last week, and all the furniture and souvenirs of the master are to be carefully preserved until their safe reception in the museum.

ARTHUR M. ABELL.

#### Correction.

A PRESS notice on the singing of Katherine Noack Fiqué in Lawrence, Mass., in THE MUSICAL COURIER of last week was credited to the New York Herald. This was an error. The clipping was from the New York World of Sunday, September 17. Mrs. Fiqué is a talented soprano, a professional pupil of Madame Evans von Klenner.

#### A Good Song.

THE Oliver Ditson Company has just published "A Bridge of Sighs," an excellent song for high voice, by Frederic Emerson Farrar. The lyric is melodious and well made, both in the vocal and piano parts, and should find favor in the singing world.

#### Holyoke Delays.

HAVEN W. LUNN, the busiest piano pedagogue in Holyoke, Mass., has just resumed his classes for the winter, with an enrollment of over sixty pupils. Mr. Lunn expects also to do some recital work in New England towns during the middle of the season.

Stuttgart's opera season was opened with a successful performance of "La Muette de Portici."

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HOTEL CECIL, LONDON.  
London, September 20, 1905.

HERE was a disaster at Queen's Hall, last Friday night, and it happened in the middle of the Choral Symphony. Mr. Wood was conducting the Scherzo with that torrential energy he always infuses into the movement, when the electric lights suddenly went out. As there were no other lights in the orchestra, the music had to stop at once, and Mr. Wood left the platform. It was a quarter of an hour before the light came back, and then the rest of the symphony had to be abandoned. It was a particularly unfortunate occurrence, for there was an immense audience—the attendances are wonderful this year—all being present to hear the symphony, since there was nothing else much on the program. Mr. Wood tells me that it is the fourth time this season the light has gone wrong. As far as I can make out it is due to the vagaries

of a borough council who apparently think that it is best to carry out any repairs and alterations to their system at night time instead of during the day.

Perhaps the biggest audience of the season filled the hall last Wednesday, when the "Domestica" was played. The performance was very good, and the promenaders gave it a cordial reception. Their opinion, however, was by no means unanimous, for I observed many of them leaving the hall about half-way through the work. One of them has been moved to publicly voice his opinions, in the Westminster Gazette. I quote this letter because it is rather novel in its ideas and distinctly amusing. He says: "I suppose it is utterly useless for me, as a humble, unknown lover of music, to attempt any protest against the hideous torture to which the audience at the Queen's Hall was last night subjected by the performance of the 'Domestica' Symphony of Strauss."

"Had any unprejudiced listener been kept in ignorance both of the composer's name and his motive in this composition, his verdict would surely have been something after this fashion: 'This piece is in itself a tragedy. It is evident that the writer still retains a wonderful technical command over the instruments, but his mind is unhinged. The soul of music has deserted him. It is a madman's symphony!' . . . It is time for the leaders of musical thought to speak out their real minds plainly on such performances, and then we may hope for a return to sane music. The fact is that last night's effort is an insult both to the audience and Mr. Wood's orchestra; but the former, for fear of hurting the latter's feelings, refrains from giving vent to its real opinion on the subject. The only consolation is that the thing is sure to be its own cure, for in every extreme are the germs of a reaction. Can you do anything to hasten this reaction, which I sincerely hope may come soon?"

The pathetic side of such a letter is that in a few years' time it will probably be the writer of such remarks that will be deemed mad, and Strauss as sane as any other composer. He is wrong, too, about the audience refraining from giving expression to their feelings. If they don't like a thing they simply go out of the hall when it is played or stop away altogether.

Of course, it is unfair for any of them to judge upon a single hearing. But the spirit of inquiry is evidently abroad. I heard a "Promenader" recently remark to a friend, "Well, I don't understand Strauss yet, but I must have another go at 'Heldenleben.'"

I have heard the "Domestica" several times, and hearing it, as lately, just a few days after "Heldenleben," I am moved to certain comparisons. One cannot, of course, compare the works specifically, but it is always possible to contrast two art works in a general way, if they are by the same composer, judging each according to the standard the work itself sets up. For "Heldenleben" my ad-

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miration increases each time I hear it, whereas my estimate of the "Domestica" stands where it did after I heard it for the second time. Strauss himself has said that he wishes his work to be judged, in one sense, as absolute music. From that point of view I am of opinion that there is nothing in the "Domestica" to compare with the superb love music in "Heldenleben" or the finale of the latter. Neither do I think the interest of the former work keeps the same level as in the latter. On the other hand, the orchestration of the "Domestica" is of surpassing interest.

I fancy the Promenade audiences like "Heldenleben" best, so far, but they will soon have another opportunity—next Friday week—of hearing the "Domestica."

Wednesday's concert opened with Elgar's "Enigma" variations, the finest work the composer has written for orchestra alone. Every time I hear it I find some new point to admire. It is full of amazingly clever workmanship, which, however, is always subordinated to the musical interest.

It always occurs to me that this work is a complete answer to the academic "counterpoint for counterpoint's sake" school of musicians. In these variations you have superb counterpoint, the work is built upon it, and this counterpoint is superb for the very reason that Elgar has used it as a means to an end, the creation of his conceptions. He has allowed his intellect and his emotions equal play, the result being a magnificent work.

In the "Variations," by the way, you get the best example of the "inner orchestral tone," which one of the big Continental conductors (I think it was Steinbach) said was peculiar to Elgar alone.

Friday the Choral Symphony (omitting the last movement) is to be played, since its performance was so unfortunately spoiled last week.

Next Tuesday Gabriel Pierné's suite "Izeyl" will be played; Wednesday we are to have Brahms' second symphony and his violin concerto and Tchaikowsky's variations from the suite in G; Thursday there is the first English performance of Tchaikowsky's symphonic poem "Le Voyevode"; Friday the "Domestica" is to be repeated, and Elgar's "Introduction and Allegro" for strings (op. 47) is in Saturday's program.

The secretary of the London Symphony Orchestra goes to Paris today to complete the arrangements for the orchestra's visit to the French capital. Full details will be announced in my next letter.

The Sunday concerts at the Coronet Theatre (Notting Hill Gate) commence next month. Howard Jones, the conductor (who is playing Brahms' piano concerto in D minor at the Promenade concert tonight), has engaged an orchestra of sixty, and at the first concert Professor Kruse will be the soloist in Brahms' violin concerto and Ernst's "Hungarian Airs." Other artists who will appear are Mrs. Henry J. Wood, Edith Clegg, and Frida Kindler.

One may expect to hear a good deal of Brahms' music at these concerts, as Howard Jones is an enthusiastic admirer of that composer. Those popular musical analysts, Alfred Kalisch and Percy Pitt (the latter a synthetist as well), will provide annotated programs, which will not charged for.

The first of the Sunday evening operatic concerts that the National Sunday League is giving was held here last Sunday at the Alhambra, when the Moody-Manners entire company gave selections from "Maritana," "Faust," "Martha," "Trovatore," "Pagliacci," "Traviata," "Romeo and Juliet" and "Tannhäuser." Everything was sung in English and the concert was a great success. Next Sunday there will be selections from "Tristan," "Tannhäuser," "Lohengrin," &c.

In addition to the performances to be given by the London Choral Society, mentioned in my last letter, there will be another, the program for which will be selected from the following works: Franck's "The Beatitudes," Bossi's "Paradise Lost," Cliffe's "Ode to the Northeast Wind" and Parry's "Pied Piper of Hamelin," the last two works being novelties to be heard very soon at the Sheffield and Norwich festivals.

Kathleen Parlow, a young Canadian violinist, gives an orchestral concert November 1. The London Symphony Orchestra, under Dr. Cowen, will accompany, and the soloist will play the Beethoven concerto and a new concerto by Arthur Hinton, which the composer will conduct in person.

The Royal Choral Society will give performances of "Gerontius" March 22; Stanford's "Revenge" and "The Golden Legend," December 7, and Parry's "Blest Pair of Sirens" on May 3.

The soloists are usually the most interesting feature of the society's concerts. This year Mrs. Henry J. Wood, Clara Butt, Kirkby Lunn, Emily Foxcroft, Ben Davies, William Green, Watkin Mills and Francis Harford figure in the list announced.

Clara Butt and her husband, Kennerley Rumford, will give their annual orchestral concert October 4 at Albert Hall. The London Symphony Orchestra, under Dr. Cowen, will accompany.

Kubelik gives his final recital here before commencing his big tour October 7 at Queen's Hall.

Franz von Vecsey goes for an autumn tour in England, commencing at Plymouth on October 3 and ending at Huddersfield on December 12. After this he is to reside in Berlin and study again under Joachim.

During their autumn tour the Carl Rosa Company are to revive Beethoven's "Fidelio."

Manchester is to have some Promenade concerts this

winter, to be run on the lines of the Queen's Hall concerts. A commencement will be made with a week beginning October 2, and if these are successful the experiment will be repeated during the winter on six Wednesday evenings. There will be an orchestra of from fifty to sixty, selected from the Hallé Orchestra and to be conducted by S. Speelman, the leader of the violas in the Hallé band. In addition to orchestral and solo items, part songs and madrigals will figure in the programs, which will be "somewhat light in character, the educational element being always kept in view." There is to be a "French and British Composers" and a "choral" night, Elgar's "In the Bavarian Highlands" being down for the latter evening.

Some more London concerts for the autumn season are now announced. Gervase Elwes is to give a vocal recital on October 31. Richard Buhlig announces an orchestral concert with the Queen's Hall Orchestra November 7, and four subsequent piano recitals. Katherine Goodson gives three recitals in November and December on the same instrument. Percy Grainger will also play November 13. An interesting sonata recital is announced by Fanny Davies and Richard Mühlfeld (the well known clarinetist) December 4.

America, by the way, is taking away a gifted young organist from us, Mr. Musgrove, who presides at Cromer parish church. Mr. Musgrove, who is only twenty-one years old, has been appointed organist of the Vanderbilts' private church, Biltmore, N. C., U. S. A. He has already attracted attention over here as a recitalist.

The following is the program of Fritz Kreisler's recital September 30 at Queen's Hall:

Suite in E minor.....	Bach
Prelude and Allegro.....	Pugnani
La Folia.....	Corelli
Concerto No. 2.....	Vieuxtemps
Menuetto.....	Lully
La Précieuse.....	Couperin
Caprice, E flat.....	Wieniawski
Caprice, A minor.....	Wieniawski
Caprice, A minor (24th).....	Paganini

Weingartner's "Orestes" trilogy is on the novelty list of the Weimar Opera.

The Bremen Opera announces for early production: Wolf Ferrari's "Inquisitive Women," Strauss' "Salomé," Humperdinck's "The Forced Marriage" and Reudano's "Consuela."

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SYRACUSE, September 28, 1905.

**T**HE new organ in the First Methodist Church was formally dedicated Thursday evening by Will C. Macfarlane, of St. Thomas' Church, New York. The organ was built by J. H. & C. S. Odell & Co., and cost \$12,000. As a church organ it is very satisfactory; the solo stops are very beautiful and the choir organ and pedal organ are all that could be desired in an organ of its size. Macfarlane presented a varied program, including the Bach prelude and fugue in A minor, the "Tannhäuser" overture, and Widor's Toccata from Symphony No. 5. William A. Craven, the boy soprano, assisting Mr. Macfarlane, has a remarkable voice, high, clear and well controlled. He sang "Eye Hath Not Seen," from the "Holy City," very intelligently.

A recital which was enjoyed by a number of people was that of Prof. William Berwald, Monday evening. The program was made up entirely of Professor Berwald's compositions, including a trio for violin, cello and piano, which had never before been played publicly.

This trio, written in E-flat major, is undoubtedly the best work of this composer. The first and third movements are in sonata style, and the second is in song style. The themes of all three movements are singularly attractive, especially the second, which is worked out into a beautiful tone picture. Each movement is filled with unlooked for little climaxes. The romance for violin, which has made Professor Berwald's name a familiar one to many concertgoers, was played by Prof. Conrad L. Becker.

A sonata for cello and piano, in B flat major, is also worthy of note. This is one of the older works of Professor Berwald, and is a composition of real merit. Lillian Littlehales, the cellist of the Olive Mead Quartet, assisted the composer in this number. Miss Littlehales played with her usual ability, her well developed technique and thorough musicianship creating much admiration.

A number of songs for baritone and soprano were ably rendered by Harold L. Butler and Prof. Irene Hichborn Foster.

FREDERICK V. BRUNS.

## Mrs. Rider Kelsey at Worcester.

**T**HE Boston Herald, of September 28, says of Corinne Rider Kelsey:

"Mrs. Kelsey is a soprano of eminently agreeable quality of voice. She is a true lyric soprano, who has been well trained. Her legato is refreshing in these days of chopping and spasmodic declaimers. She knows the value of continuity of line and she sings with true feeling, with an emotion that is simple and genuine. Her phrasing was

excellent, and the modesty of her bearing added to the pleasure afforded by her indisputable art."

Again has Mrs. Kelsey demonstrated her right to be ranked with the very best singers that this country has produced. Few artists have come into their own more quickly than has Mrs. Kelsey. A year ago, practically unknown, excepting to Henry Wolfsohn, she has already reached the top of the ladder, the fact being evinced by the number of important engagements now booked for her.

## Great Artists for Indianapolis.

**F**OUR artists under the direction of Loudon G. Charlton will be heard this season in Indianapolis, arrangements having been concluded with Karl Schneider, director of the Symphony Orchestra, for the appearance of Madame Gadski, the Wagnerian soprano; Harold Bauer, pianist; Elsa Ruegger, the talented Belgian 'cellist, and Marie Nichols, the young Boston violinist. That four artists of such standing have been secured speaks well for the musical taste of Indianapolis.

## Von Klenner Reopens Her Studios.

**M**ADAME VON KLENNER is back at her town studios after a profitable and interesting summer at Point Chautauqua, N. Y. Von Klenner pupils are now singing and teaching in many States of the Union and exponents of her method are winning fame in Europe. For this autumn and winter this distinguished teacher will plan some attractive recitals at her school, 230 West Fifty-second street, and elsewhere. Voice trials are being held this week and many of the most earnest students have already begun their lessons.

## French Praise Marie Nichols.

**I**N Paris Marie Nichols, the young Boston violinist, was favorably received some time previous to her debut in this country. "She is a remarkable violinist," declared the critic of Le Journal. "Her playing is distinguished by exquisite sentiment and superb virtuosity, her mastery art being adequately shown in a program representing both classic and modern schools. She was recalled several times by a large and appreciative audience." Miss Nichols will make an extended tour this season. On the Pacific Coast she will be heard with Elsa Ruegger, the Belgian 'cellist.

Hans Erwin has been engaged at the Dresden Opera as bass buffo in place of Emil Greder, who will spend the coming season in America.

## CARL HAS RETURNED.

**W**ILLIAM C. CARL has returned from Japan in fine health, full of enthusiasm for these remarkable people, and with anecdotes enough to fill a book.

"It was a remarkable trip," said Mr. Carl to a representative of THE MUSICAL COURIER. "In addition to Japan, I also included China and the Philippines, thus making it doubly interesting. Naturally this necessitated rapid travel, and the trip was frequently spoken of as 'a summer's cruise in the land of the Rising Sun.'"

"Is it true that you have brought back a bamboo organ?"

"Yes, quite so. The pipes are made entirely of bamboo and similar in construction to those of the modern American and European organ. It is especially interesting, as the 'Sho' was in use over 700 years ago, showing that the Japanese have long ago fostered modern ideas. I have also a collection of Japanese instruments, including the Shamisen (or Samisen), the Sho, the Koto (used in the sacred dances), the Fué, the Shinto drum, &c."

"Have you collected Japanese music?"

"Yes, I have a portfolio quite filled with it. The Academy of Music in Tokyo has undertaken the task of putting it into modern notation, thus making it intelligible to the European. I had the pleasure of visiting the academy, which is a flourishing institution with 600 students, studying according to European methods. The first professor was an American, who assisted in founding the institution. An admirable orchestra, composed of students, has been formed who now do excellent work. The Japanese are musical, and even on the native instruments have acquired great skill. The voice, which in its natural state is a high falsetto, is capable of cultivation, and this has also been done with fine results. I heard the Imperial Band in Tokyo and the Imperial String Orchestra at the banquet given by Count Katsura, the Prime Minister, at the Imperial Hotel. Both played with fine precision and finish, showing careful training and an aptitude on the part of the players for modern instruments and music.

"The Japanese attend to the smallest detail. Whether it be General Oyama, who during the famous land battle was in constant telephonic communication with his generals and officers, or a Samisen player in a tea house, the same care is exercised and attended to.

"While in Tokyo I attended a performance of an ancient drama at the theatre, and was especially interested in the orchestra. Both orchestra and chorus were one, and played almost as important a part as the actors themselves. Then the sacred dances, where the koto, a stringed instrument resembling the zither, was used, were very interesting. The 'Kimigayo,' or national anthem, resembling the plain song of the Catholic service and is well constructed. Whenever it is played the people listen in silence with uncovered

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heads. On one occasion I was standing by Mr. Ito, son of Marquis Ito, when the band were playing the anthem. His neighbor had forgotten to remove his hat, whereupon Mr. Ito gave him a reminder that evidently was not soon forgotten, and the hat came off with military precision.

"The Japanese will soon be heard from in the world of music, and take their place along with the other nations of the world, and be able, without a doubt, to hold it with credit to themselves.

"How about your plans for the season?"

"I will remain in New York a large part of the winter to superintend the work of the Guilman Organ School and instruct in the organ department. Then I will do concert work and inaugurate many new organs. In addition to these duties, my work at the 'Old First Church' will claim both time and attention. The choir will be reorganized and special work has been planned for the winter months."

Mr. Carl rushed off to keep an appointment, for this busy artist has much to claim his attention and looks out that each detail is attended to, believing it to be the only road to success.

#### Hanchett Lecture Recitals.

IN the course of free lectures provided by the Board of Education at the Commercial High School, West Sixty-sixth street, west of Broadway, Dr. Henry G. Hanchett, of this city, is giving a series of six analytical piano recitals on the general subject, "Studies in Musicianship." His subject this Wednesday evening, October 4, 1905 (when it is well to remember the doors are to be closed promptly at 8 o'clock), will be "Materials of Musical Composition," and the program of illustrations to be performed is as follows:

March from the opera Tannhäuser.....Wagner  
Waltz in A flat, op. 34, No. 1.....Chopin  
Prelude in C minor, op. 28, No. 20.....Chopin  
Etude in A flat major, op. 25, No. 1.....Chopin  
Sonata Pathétique, in C minor, op. 13.....Beethoven  
Grave, Allegro—Adagio—Rondo, Allegro.  
Nocturn in D flat.....Dochter  
The End of Song, Fantasia in F, op. 12, No. 8.....Schumann  
Fantasia in C, op. 15.....Schubert  
Allegro—Adagio—Presto—Finale

#### A Trustworthy Handbook.

ABOUT two years ago, McClure, Phillips & Co., the book publishers, brought out in attractive form a volume by Rupert Hughes, the music litterateur and bibliographer, entitled "The Musical Guide." This valuable handbook was well received and was given many favorable reviews. In this paper was published at the time an extended notice in which the prophesy was ventured that the work would have a large sale. This prediction has proved true, for edition after edition has been called for and sold. With regard to the merits of the book it is not necessary to speak at this late day. McClure, Phillips & Co. are to be congratulated upon having brought out so valuable an addition to the literature of music.

#### Burmeister Back in Dresden.

HAVING spent the summer partly on the Island of Rügen, Germany, partly near the Lake of Geneva, Switzerland, Richard Burmeister has returned to Dresden to resume his duties at the Royal Conservatory of Music and his private work. During the vacation he completed an arrangement of the "Mephisto" waltz, by Liszt, for piano and orchestra, which he is going to perform in symphony concerts of several European cities, among others Munich, Weimar, Geneva and Dresden.

#### COLUMBUS.

COLUMBUS, Ohio, September 27, 1905.

"THE awakening of the art of music" is a legend that might be hung in the sky over the city of Columbus, for there never has been such activity in music circles as at present. Every active musician in the city is stimulated by the unusualness of it all. The Women's Music Club promises to open with close to 3,000 members, who will be gathered to hear Louise Homer, who opens the season with a song recital. A group of prominent business men in the Columbus Club were heard to remark that there had been no organization in the city in the last three years that had had influence comparable to the Women's Music Club. It had had a most refining, ennobling uplifting influence, and had stimulated all business enterprises, not excepting the traction lines.

Harry Brown Turpin has returned to his studio full of plans for the coming season, the most important of which is the festival chorus of 125 voices, which will give in early April "The Swan and Skylark" by Goring-Thomas; the opera of "Martha," in concert form, and "Samson and Delilah." The Boston Festival Orchestra Club, added to our local Ziegler-Howe orchestra and the pipe organ, will give the instrumental accompaniment. All the soloists will be chosen from Columbus. Early in November a cycle evening will be given by sixteen selected soloists, the works chosen being Grace Wassall's "Shakespeare Cycle" and Liza Lehmann's "Persian Garden." The singers for these cycles will be Edith Sage MacDonald, Ethel Johnston, Martha Davies Pletsch, Clara Denig Gemuender, Mrs. Henry C. Lord, Maude Wentz MacDonald, Norma Jones, James Webb, Theodore Lindenberg, Alfred Preston, William Kutchbach, Ray Lovell, H. B. Turpin and Cecil Fanning. Charlotte Robinson, accompanist.

October 31 a duet recital will be given by Mrs. Sherman Granger, of Zanesville, and Cecil R. Fanning, of Columbus. Mr. Turpin's studio hall will be the place.

Helen Pugh (daughter of Judge and Mrs. John M. Pugh), who has been long recognized as one of Rosa L. Kerr's most gifted piano pupils, has gone to Cincinnati to take up the study of piano with Brahm van den Berg, of the College of Music.

Oley Speaks leaves for New York Saturday. He has had a quiet vacation, which has been productive of several new compositions. The leading Columbus churches have all had the pleasure of hearing him at least once. Last Sunday he sang Cowen's "Come Unto Me" in Dr. Washington Gladden's Church, on East Broad street.

Mr. and Mrs. Theodore Lindenberg have returned from a long automobile tour through the Berkshire Hills. Mr. Lindenberg is one of the most delightful of tenor singers.

Edith Sage and Maude Wentz MacDonald will give the first twilight recital at Ohio State University this season.

A number of new singers and instrumentalists have recently located in Columbus. Maude Underwood, pianist; Helen Potts, soprano; Golden McCune, soprano; Mrs. Joseph Drake Potter, soprano; Sunie Denham Hammond, soprano; Margaret Welsh, contralto; Mr. and Mrs. Reginald Hidden, violinists.

St. Paul's vested choir is composed of eight quartets of solo singers this year, all under the direction of Willis G. Bowland.

Caroline Haynes, of Cincinnati, will sing in the Broad Street M. E. Church Sunday, and in the Haydn Imperial Mass at St. Joseph's Cathedral, Monday.

ELLA MAY SMITH.

#### A Campanari Souvenir.

ONE of the neatest samples of the printer's craft that has been issued recently of an artist is the one which Mr. Wolfsohn has published for Signor Campanari, the popular baritone. A splendidly written article referring to the time that Campanari was known as a cello virtuoso, at the age of nine, down through the days when he used the method of his cello teacher as a first course in vocal instruction, continuing on the same lines during the many years he has engaged in Europe and in this country with the Boston Symphony Orchestra, until the day of his debut in grand opera. The pamphlet also contains a short sketch of this artist's life and remarks concerning his favorite operatic roles, as well as on his success as a recital singer. The book is illustrated with several photographic reproductions of Campanari in private life, as well as in characters which have made him famous on the operatic stage. The book is published by Henry Wolfsohn and will be mailed free to those who send their name and address to the Wolfsohn office, 131 East Seventeenth street, New York.

#### Muriel Foster in Elgar's Works.

AT the last Cincinnati Musical Festival, Muriel Foster won a great triumph in the part of the Angel in Elgar's "Dream of Gerontius." This year Miss Foster has again been engaged as the principal contralto of the Cincinnati Festival, and she is going to sing the contralto role in Elgar's "Apostles," under the composer's direction. Her first success in this country was made in this work, when she sang it in New York city with the Oratorio Society. This year Miss Foster is greatly in demand for the Oratorio concerts, and she is already engaged to sing the role of Delilah in "Samson and Delilah" in six different cities, including New York. But it is in song recitals that Miss Foster will be heard most. She is one of few singers whose merits have not been exaggerated.

#### Gadski Coming This Month.

UNUSUAL interest is manifested in the announcement of Madame Gadski's plans for the coming season. The great Wagnerian soprano will return from Europe late in October. A limited metropolitan season is probable, though the greater part of the engagement will be devoted to the country at large, thus affording a large number of cities the exceptional opportunity of hearing a prima donna recognized as one of the greatest of the day.

#### Oscar Saenger Home From the Orient.

OSCAR SAENGER has returned from his trip to the Orient and reports a glorious time. He is in fine health and spirits and glad to get back to his work, which is especially interesting this season for the number of exceptionally fine voices and talented singers who have joined the large class awaiting his return. He is at his studio, 51 East Sixty-fourth street, from 9 a. m. until 6:30 p. m. every day.



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## BUFFALO.

BUFFALO, September 29, 1905.

THE musical season opened in this city with two concerts, afternoon and evening, September 19, given by the march king, Sousa, and his band, whose recent successes in New York are too fresh in the minds of the readers of THE MUSICAL COURIER to require more than mere mention here. The programs and soloists were good.

The large subscription sale of seats for the first of the Boston Symphony concerts indicates a large attendance. The concert is scheduled for the evening of October 4. Mrs. Mac. Davis Smith is the manager, but she has the financial backing of forty of our wealthy citizens.

George Bagnall has removed his piano school to 691 Main street. North Main street has become a favorite location for studios and piano warerooms.

Owing to the increasing size of his piano classes Charles Armand Cornelle has had his studio at 696 Main street remodeled to admit of a separate class room for an assistant teacher, Florence Farrington, who is an accomplished instructor and pianist. After a summer vacation in Canada Mr. Cornelle resumed work on September 15.

Eleanor Holman, soprano of Richmond Avenue M. E. Church, has returned from her Canadian vacation. Miss Holman has removed to 177 Hodge avenue, near Elmwood, and is busy teaching vocal music. She expects to do concert work also, and has been engaged to sing in Chicago October 15 and 17 for the Western anniversary celebration of the Methodist Episcopal Church. Miss Holman speaks enthusiastically of the work of Mary Virginia Knoche, organist and director in the Richmond Avenue M. E. Church, of this city, and of the standard church music which she obliges her choir to practice and sing.

Mary M. Howard and the Harmonie Quartet have been engaged to give "Picturesque Song" at Smethport, Pa., Wednesday evening, October 4.

Mrs. George J. Sicard has returned from Europe and will resume her piano instruction at 152 Mariner street, October 1. The interpretative classes on Schumann, Schubert and other composers will be resumed. Earnest students realize the benefits to be derived from such instruction when given by an able teacher. Another specialty of Mrs. Sicard's is that of coaching vocalists, particularly in diction. One of Saenger's pupils was highly commended by her New York master for the marked advance she had made in the interpretation of German lieder, practiced with Mrs. Sicard, who is an excellent accompanist and who will also take up that work. Mrs. Sicard regrets, as we all do, that Madame Brazzi is teaching in Chicago, for we shall miss the enjoyable recitals given by these gifted women.

The Lafayette Avenue Presbyterian Church loses a soprano in Florice Marie Chase, whose marriage to Clarence Haight, of New York, Tuesday, September 26, also deprives Buffalo of a talented singer and charming woman.

At the home of some Leroy friends last week the writer met several musicians. One of them, Mrs. A. Dix Bissell, is a pupil of Julie Rive-King, who has been highly praised by her distinguished teacher. Some of the compositions

played by Mrs. Bissell included rhapsody No. 6 (Liszt), ballade, op. 47, nocturne, op. 15, No. 2 (Chopin); barcarolle, op. 50, No. 3 (Rubinstein.) Mrs. Bissell has a powerful touch, her left hand is strong and a variety of color is apparent, while the volume of tone is rich and full. No mannerisms mar the work of this gifted young woman. Her recent recital in Geneseo won admiration and praise. Rochester people will hear her, October 15, in a recital, and she is also engaged to play in Fredonia. Owing to her ability she has been asked to supply the place of Mrs. Harriet G. Fraley, superintendent of the musical department of the State Normal School at Geneseo, during her absence in Europe. The board of trustees engaged Mrs. Bissell, who began her work there September 25.

Judging from the high character of some programs at the Jackson health resort, at Dansville, N. Y., there is no lack of amusement and enjoyment for patients and invited guests. At a musicale given September 19 George Frank Spencer, baritone, gave the entire program, and a very versatile one it was, too. Nellie Gould, of Buffalo, was the accompanist. Mrs. Spencer was active in musical matters at Rochester in June of this year during the convention of the New York State Music Teachers' Association.

Harry J. Fellows' and William Gomp's fishing experience in Canada has resulted in tanning very brown two earnest teachers. Both have reopened their studios and both will have a busy autumn and winter.

Joseph Mischka, with commendable loyalty to the musical interests of Buffalo, has consented to fill, temporarily at least, the breach caused by Herman Schorch's defection. The Orpheus is grateful to Mr. Mischka, who will do this work without compensation to relieve the embarrassment of this singing society. The society will give a concert in Convention Hall, November 27. Mr. Mischka is superintendent of music in our public schools and organist in two churches. He has had large experience as a chorus director and is well qualified to retain the position of leader of the Orpheus permanently, if he will consent to do so.

Otto Duppennell, one of our East Side musicians, gave a violin recital in Clarence last week.

VIRGINIA KEENE.

## Agnes Petring's Programs.

THE following program, presented by Agnes Petring at a recital last season, will show that the accomplished artist can sing a variety of schools:

Nymphs and Shepherds (Old English).....Parcell (1658-1693)  
My Lover, He Comes on the Skee (Norwegian Love Song).  
Clough-Leichter  
Ich Liebe Dich.....Grieg  
Haiden Roalein.....Schubert  
Frühlingsnacht.....Schumann  
Aria, Rejoice (Messiah).....Handel  
Lungi dal caro bene.....Giuseppe Sarti (1729-1804)  
Maman Dites-moi.....Weckerlin  
Chant Hindou.....Bemberg  
Aria, More Regal in His Low Estate (Queen of Sheba).....Gounod  
Si Mes Vers.....Hahn  
They Say.....Randegger

Miss Petring's voice is dramatic, and as the numbers in the above list show, she has the skill that enables her to sing some lyric gems with rare grace and precision.

The Teatro dal Verme, of Milan, announces for production in November the operas "Albatro," by Pacchierotti, and "Jane," by Virgilio.

## KANSAS CITY.

KANSAS CITY, September 24, 1905.

FREDERICK W. WALLIS, baritone, will give the first in a series of song recitals the latter part of October. In his January concert Mr. Wallis will be assisted by Augusta Cottlow, the celebrated pianist, who played before the Kansas City Musical Club last season.

Lawrence W. Robbins, who is best known here as an organist, will give a piano recital in the near future.

Clarence Eddy, of New York, gave an organ recital, a dedicatory one, in the Independence Boulevard Christian Church last night, the instrument used being one of the best in the city. Its cost was \$7,000. Mr. Eddy played his own arrangement of "The Pilgrims' Chorus" from "Tannhäuser." Other selections were "The Sandman," by John Carver Alden; and gems by Guilmant, Schubert, Bach and Baldwin. Mr. Eddy is a supreme master of the instrument. Both technically and musically his art is a revelation to musicians. Laymen, too, must be convinced and charmed by the rare gifts of the artist. Margaret Northrop, soprano; Mrs. Ernest Darnall, contralto; P. C. Lee, tenor, and Frank Lauder, baritone, members of the choir, and Mrs. S. N. Daniels, organist, also took part in the program.

## More Critics Praise Winkler.

LEOPOLD WINKLER was in demand this summer, as may be seen from the subjoined notices. Mr. Winkler played with the New York Liederkreis in Montreal, with the Troy (N. Y.) Vocal Society at Lake Champlain, and at a private musicale at the summer residence of Montgomery Schuyler in Sharon, Conn. The criticisms read:

\* \* \* Of the other distinguished soloists who assisted one cannot omit to mention Leopold Winkler, whose piano solos showed great delicacy and fineness of tone.—The Montreal Herald, July 3, 1905.

\* \* \* But the greatest applause was reserved for Leopold Winkler, who was compelled to play two extra numbers, namely, "At the Spring," by Joseffy, and "The Spinning Song," by Mendelssohn. (Translation.)—Special despatch to the New York Staats Zeitung, July 3, 1905.

The society at last night's event was assisted by Leopold Winkler, pianist, of New York, well known as a brilliant artist. \* \* \* Of course the star of the concert was Leopold Winkler, and his work at the keyboard again showed him to be an artist of the first rank. He was applauded to the echo.—The Troy Times, July 10, 1905.

Last Saturday afternoon Mrs. Schuyler took advantage of the week end visit of Leopold Winkler to give a musical matinee at her cottage, to which invitations were issued and accepted on an extensive scale. Mr. Winkler, with the possible exception of Mr. Joseffy, is the most distinguished and successful concert pianist resident in New York, and the opportunity of hearing such an artist is one that in the ordinary course of events would never come within the reach of music lovers of this region. \* \* \* Mr. Winkler's performance of his solos it would be superfluous if not impertinent to praise, and difficult to overpraise. To the enthusiastic encore he responded most liberally, giving Chopin's "Polonaise Militaire" after the Schubert-Tausig number, itself a triumph of virtuosity, and the E flat waltz of Chopin after the A flat waltz of the same composer. The "Twelfth Hungarian Rhapsody" wound up the occasion in a blaze of glory, and the hearers dispersed, grateful for the opportunity of having heard the most artistic musical performance ever given in Sharon, and to Mr. Winkler for the benediction he had conferred upon the community.—The Armenia (Conn.) Times, August 12, 1905.

The Düsseldorf Opera is preparing the premieres of "Baldur's Death," by Cyril Kistler, and "Moina," by De Lara.

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## BALTIMORE AND ELSEWHERE.

BALTIMORE, September 30, 1905.

**H**AROLD RANDOLPH is back at his desk organizing the work of the Peabody Conservatory for the coming season. There will be many valuable and interesting plans to note in this connection.

The season promises to be an active one in Baltimore. The Symphony Orchestra that is to unite Washington and Baltimore in harmony is not yet in the horizon of events. One never knows what is going to happen, however. The orchestra movement is one of the most active in music, in this country and out of it, and is constantly growing. Many changes are going on. It is encouraging to state that those most urgent in the matter of an orchestra for the two cities are among the wealthy members of both communities. A few forcible board meetings ought to settle the matter. Now that a Bach choir for the performance of the highest in music is established at the Peabody, a correspondingly dignified orchestral body becomes imperative.

Evaline H. Banning, from Moultonboro, N. H., writes, solicitous for the season's future. This is a young singer, but an earnest student of music, one of its real lovers, and enthusiastic about the music of her city. She is a pupil of Director Josef Pache, who also deeply feels the necessity for an orchestra of standard quality.

Mrs. F. C. Korff is another of similar tastes and desires. Harry Smith, the basso; Jennie Gardner Stewart, Mr. and Mrs. William A. Groppe, Miss S. B. Dungan, Lucien d'Odenhal, Eleanor Chapman Chase, Miss Groppe, the organist; Percy Orem, Carrie Rosenheim, the Schenuits, and Charles J. Levin are among active Baltimore people to be heard from here from time to time.

Louis Conradi was invited to take a department in piano in a Washington school this year. He has a class in Washington, as in Baltimore, and is director of piano work in a Baltimore college.

George M. Gibson is president of the Oratorio Society, Baltimore.

Clifton Davis has opened his studio, 809 Park avenue.

Dr. Hopkinson, the popular baritone, will, no doubt, soon appear with an interesting budget of news.

Mary E. Kretel, of Baltimore, music teacher in a prominent school of the city, indicates her value by her evident desire to learn and to advance herself in her profession. She was one of the eager ones who met this summer in the summer normal music work in Boston. There she was one of the most earnest and interesting members of the circle of teachers. She is bright, vivacious, magnetic and gifted, being organist as well as pianist, and having broad knowledge of her subjects.

Edward Heimendahl is organizing his work for the season in vocal studios, at Baltimore and Washington, as professor in the Peabody Conservatory, and in his own studio. Fuller details later. Changes may be made. Mr. Heimendahl, however, will always remain the conscientious and efficient musician he is known to be.

Music professors are returning from all points.

## YORK.

YORK, Pa., October 2, 1905.

Dr. F. W. Ratcliff commences the musical season in York, Pa., by the formal organization of the Schubert Choir, of which he is director. Dr. Ratcliff, who comes from a musical centre in Canada, is a strong music lover,

and has new ideas regarding many things. Last spring he formed the circle known as the Schubert Choir. One of the features of this was unaccompanied singing, a feature that is musically delightful when well done, and which made prominent the Mendelssohn Choir of Toronto. A limited number and a high regard for quality in the singers was another idea. Sufficient rehearsal or no concert was another. It requires more thorough knowledge of a composition and better training to sing well an unaccompanied composition than when the singers are bolstered up by a roar of brass, or a more or less bad piano pounding away under their feet and ears. Dr. Ratcliff knows this and is ready for it as one of his chief ambitions.

The honorary president elected for the coming year is Hon. D. F. Lafean; president, H. C. Niles; vice presidents, Rev. Charles D. Parker and Rev. H. H. Apple; secretary, E. A. Rice; treasurer, C. H. Thomas. Marion Baumgardner will be accompanist for the society. Interest was enlisted in the Schubert Choir by its first concert, when it was discovered that preparation known to be difficult and unusual had worked results unexpected by all. Extra effort is now being made to outshine this in the coming performance of this season. Music has been already selected and work is begun.

York is an unusually good music centre. Accounts given here last year may be remembered, showing what was being done there by the Oratorio Society, directed by Josef Pache, of Baltimore. Record of the work done in this direction and the manner of it is stimulating. A curious and most hopeful feature of music activity in York is that the most prominent and influential people of the place, society people and those who usually sit on the steps of the temple of music, enter quite into the active interest, lend willing hands, attend rehearsals, form the choral bodies, and show themselves generally in earnest.

Mary Taylor is accompanist for the oratorio society. News of what is to be done this year will soon be forthcoming.

## Elsewhere.

May Vincent Whitney is one of the wideawake piano professors and music promoters in Plainfield, N. J. She is the daughter of Dr. Whitney, former head of the Centenary Institute College in Hackettstown, N. J., where, by the way, Grace Dyer Knight rendered valuable musical service. Miss Whitney is a graduate of the Institute, and an advanced musician with real gift and personal powers, who, with a stronger personal ambition might work out great things. Her studio in Plainfield is in order for work, and several promising pupils are already enrolled. A new Chickering baby grand is the pride of the place. A Weber upright and two Virgil claviers are other members of the helpful family. The studio, which is a pretty one, is in the Babcock Building, some little distance from First place, Miss Whitney's home.

Arthur Parker keeps his studio in the Post Office Building, Asbury Park, during the winter. Mr. Parker makes a specialty of the violin, in the teaching of which he has advanced ideas. Mrs. Parker is a favorite vocalist of the place. She has been asked to teach, but, still a bride, has not yet decided. Plans are being talked of toward her going to Europe for finishing study.

E. C. Bennett, of New York, has his summer school in this same building. His winter studio is in Carnegie Hall, New York.

"The most important feature in acquiring a good method of singing is the study of self control," says Mr. Bennett. And, again, "Belief of limitation, lack of confidence, nervousness, fear, self consciousness, are real barriers to progress in musical attainments."

Robert Stanley, organist and choir director, of Montclair, N. J., is promoting operatic interest in that town. He is a superb basso, trained abroad.

## Music in the Public Schools.

Edward E. Scoville, of Auburn, N. Y., is one of the live supervisors of public school work. His efforts are highly esteemed in the community. He is the sole supervisor in the place. There are approximately 3,500 pupils in the schools in Auburn. These enter the kindergarten class at about five, when music is at once suitably begun. Music is an essential element in the Auburn schools. The high school courses are grouped as classical, Latin, scientific and academic. Music is prominent. Music is a required study, and includes elements of notation, ear training, melody writing, methods of teaching, use and care of the singing voice, song interpretation and practice teaching. Good progress is being made. An article recently published in a Syracuse paper spoke of Mr. Scoville as one of the most efficient and best known musical directors in that part of the State. He is a man of musical attainments, as all supervisors should certainly be.

All efforts in conventions, associations and societies in relation to public school work are looking toward the better preparation of supervisors and teachers and the matter of system and organization in the carrying on of the school music work. Work in the schools is not intended to fit people to be artists, but to prepare them in the necessary fundamentals to that end, while developing a love and reverence for the art.

Dr. Frank Rix, of Queens and Richmond, N. Y.; Anna G. Judge, of the Wadleigh High School, New York; Marie Burt Parr, of Cleveland, Ohio; A. E. Winship, of Boston; G. A. Fulmer, of Beatrice, Neb.; Walter H. Aiken, of Cincinnati; Julia Crane, of Potsdam, N. Y., are live and progressive supervisors. Details of their work will be given here from time to time.

Thomas Tapper, of Boston is one of the strongest men in this line of musical education.

A fine picture of William A. Wetzel, supervisor of music in Salt Lake City, accompanies a detailed record of that faithful man's work in THE MUSICAL COURIER of September 20, page 24.

Numbers of July 12, August 2 and 9, contain names, work and suggestions of scores of public school music workers.

Alis Bentley, director of music in the Washington schools, has been called to her home in Northern New York State by the death of her mother. She has the sympathy of many friends in her bereavement.

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## WASHINGTON.

NORMANDIE ANNEX.  
WASHINGTON, D. C., September 28, 1905.

**P**LEASE, as far as possible, make calls by appointment. This insures meeting, avoids disappointment, and saves time.

Do not leave verbal messages with domestics.

Do not go away without leaving name and address.

Always send up the name when you call.

Do not make social rendezvous at which to hold important conversation.

Please write legibly.

The name and address are just as unknown to the reader as are any other facts in the letter, if not written so that they may be read.

Always and under all circumstances write the address, no matter how well known you may be, or how many times a week you may write to the same person.

It is better to place the address after the name at end of the letter than in the old fashioned position at head of first page. It saves turning and rewriting, in reference and address book work.

In all technical (business) correspondence one could well dispense with the dear this and that, and my dear. Also the yours truly, sincerely, very sincerely, truly, &c. Equally futile and fatiguing is a "great, big, huge" sheet of paper with one wretched line in the middle, "Yours of the 25th instant received and contents noted. In reply we would say that." Telegram style would be a great relief these crucial days.

Do not urge your inadequacy in writing. Do not try to "write." Say "Schumann concerto," "Mary Williams," "56," "We include harmony and sight reading," &c.

News of music schools, music in private schools, public school music, private studios, church choirs, music clubs and societies, ideas in regard to music life and education, and all workers in music, music lovers, and strangers coming to town are sincerely welcome, in person or letter. Address as above.

A report that Tali Easen Morgan was coming to Washington this season to give a series of oratorios is premature to date. The actual activity of the musician would seem to preclude any increase in it to any city's profit. The prosperous condition of any one of his six centres of work could ill afford to lose the leader. If one is to be judged by his deeds, Washington would be congratulated upon the coming of Mr. Morgan into its music life. There is always room for a new force in a city. Our capital is no exception (quite the contrary), especially in the case of a person uniting in an almost unique proportion music, organization, advancing, intrepid spirit, and broad, kindly generosity of nature. If Mr. Morgan faces Washington, all who know him bespeak for him the most cordial and unstinting of welcomes.

Mary A. Cryder is at her home and studios, 1924 N street, in every way greatly benefited by her long summer visit in Europe. The chief European centres have been temporary homes during the past months, while opera houses, concert rooms, music shops, studios, salons, and interviews with leading managers, educators and compos-

**Miss MARY A. CRYDER**

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ers, put their valuable treasures at her disposal. Miss Cryder is ready for the winter's work, full of enthusiasm and hope, and with deep interest in regard to the welfare of music in the nation's capital. The matter of a proper house for musical performance is especially disturbing the pleasure of her home coming. See interesting news of her trip elsewhere.

Georgia Miller, head of the Clavier Piano School here, is making advanced plans for the season.

John Porter Lawrence, pianist, and Anton Kasper, violinist, have been giving a series of seven lecture-musicals in West Virginia this summer. Programs and lectures were associated. Original arrangements, ingenious enough, were made of some of the big works; as for instance the Schumann concerto, in which themes of various instruments were played by the violin, the piano representing the orchestra. Any plan is welcome that will acquaint people with some centre from which to listen to a composition, in a country where literature is not taught, and where we must become acquainted with it by hearing each composition, once in a lifetime, when an artist at \$1.50 to \$3 a seat floats into our midst.

Grace Dyer Knight has pupils now singing in grand opera whom she solely prepared for the work. One young man of whom she expects much has been sent to her studio by a prominent New York business man, to extend a repertory, preparatory to making a debut in Paris. A young lady pupil with an exceptional contralto voice, who has been "discovered" by a New York family, and is to be sent abroad by them, has likewise been sent here to Mrs. Knight. Another promising pupil is baritone of the Harvard Glee Club. Some of her pupils are teachers in the West, others are filling engagements in church choirs. See *MUSICAL COURIER* September 20, page 13.

Stella Lipman, the young pianist, has returned to Washington and is rehearsing and preparing for the winter's work. This will include teaching and concert work. Miss Lipman began serious study in the Cincinnati School of Music, and played in public, receiving good notices before going to Europe. She was four years in Berlin, studying with Franz Rummel and Klindworth, listening constantly to the best music, and learning in every possible way. She has played in Berlin, where she seems to have been sincerely appreciated. In Richmond, Va., last season, where she played the Richard Strauss sonata for violin and piano with Mrs. Requebourg, of Washington, the following was said in regard to her:

"Miss Lipman's playing is a revelation. Her power of interpretation and of execution belong only to artists of first rank. It would be difficult to say which characteristic of her playing charmed most—consummate technic, perfect scales, or wonderful pianissimos. Her solo work was varied and showed the different phases of training."

Mr. and Mrs. Thomas Evans Greene give a reception tonight as an opening of their studios.

G. H. Wells, of Holy Trinity Church, has planned a large repertory of Gregorian composition for use in his choir of male voices this season. The sixth Gregorian Tone, by Dumont, was the opening mass of the new régime. Joseph Monroe, the organist, is in sympathy with this movement.

Sydney Lloyd Wrightson will devote all his energies this year to educational and choral work. Dramatic work will be a feature of the College of Music. Twenty scholarships are offered. Eight of these come from the Virgil department, under S. M. Fabian, director.

Mr. Fabian is enthusiastic over the actual advancement made by his pupil, Frank Norris Jones, who has entered the Leschetizky work in Vienna. The young man is a great worker, intelligent and really gifted. Mr. Fabian has opened the year with full classes. His department is one of the most prosperous in the school.

Ella Stark is coming to Washington as concert player and teacher of piano. Elizabeth Gardner Coombs announces special accompaniment for concerts and musicales, and for the rehearsals connected therewith. Grace Osgood has many pupils, primary and advanced on L. street.

Mrs. Oscar Gareissen has opened classes in personal culture and the art of expression. This will include graceful and expressive appearance and movement, the technic of speech, conversation, extemporaneous story telling, reading aloud, recitations, monologues, dramatic work and criticism. Readings from the classics, and the literary study of Shakespeare, are also features of the study of the beautiful upon which Mrs. Gareissen seems eminently qualified to enter. The lady has been engaged by one of the most exclusive of Washington's schools for young ladies, to educate in these lines.

Pronunciation of the English language alone would furnish a life work to any teacher gifted with an ordinary Webster's dictionary, to judge by boardwalk observations of this summer. Horrible! Truly horrible!

Mrs. Otto Torney Simon made a special study of the art of piano touch in London, with Tobias Matthay, author of a work upon this subject. Mark Hambourg in recital, at Queen's Hall, and von Vecsey, the child-artist playing Beethoven concertos with the London and Philharmonic orchestras, were two enjoyable musical features of the London visit.

Robert Grau has been in town.

The Saengerbund had its first reunion this week. The object was to increase the membership, interest the young Germans and German-Americans in the work of the society, to renew friendships, and to listen to some echoes from the better land of harmony. Frank Claudy is president of the society. Henri Xander, musical director. The attention of this society is called to the qualities of William Harper, the baritone, of unusual attraction in work and in appearance; Frederick Wheeler, the bass baritone, and Robert Stanley, of Montclair, N. J., basso. Frederick Wheeler is soloist of the Church of the Divine Paternity, New York, one of the most important church positions in the city, and has been soloist in the Collegiate Reformed Church, succeeding Gwilym Miles. He is a good oratorio and concert singer.

Herman Rakemann, concertmaster of the Washington Symphony Orchestra, an artist thoroughly trained in violin art, having had European training and experience, has resumed his studio work in Washington, in his private studio, 1221 Twelfth street, at the College of Music and in the

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SINGING TEACHER, OF BOSTON,  
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Gunston and Martha Washington seminaries. Mr. Rake-mann has been one of the earnest promoters of music in Washington, and is justly esteemed.

Mr. and Mrs. Joseph Finckel open studios this week, the former on S street, in violin, viola and ensemble work, the latter a piano school at 1300 Lydecker avenue. Joseph Finckel has been taught in Brussels, and has played in the orchestra there, something more than usual for a foreigner and an American. He is well known here in Washington in music circles, and in educational lines as well, being a collegiate bachelor. The summer spent at a Virginia summer resort was used in orchestral direction, in preparing plans for the winter and in study; 1319 is the S street studio.

Creatore is coming on the 8th to the Columbia. It is a great pity that there is not some fitting place in which this genius may properly represent his art, to a larger circle than is possible to a small theatre, and on Sunday evening. It is also a pity that he does not have larger public announcements, such as is accorded to the weaker elements of music life in the country. Many people do not know of his coming until after he has gone, and his praises are being sung by those more fortunate. Creatore's work is one of the most rare and most valuable of musical expositions. It is liberal education to musicians in all the departments. The Tchaikowsky overture "1812" and the "Damnation of Faust" will be on the program.

FANNIE EDGAR THOMAS.

#### Marie Hall to Sail October 28.

MARIE HALL has notified Henry Wolfsohn that she will sail for this country October 28. Her American debut will be made on Wednesday evening, November 8, in Carnegie Hall, which will be immediately followed by recitals in Ottawa and Montreal, after which she goes to Boston, where she will make her first appearance in a recital Tuesday afternoon, November 14. A recital will be given in Brooklyn under the auspices of the Brooklyn Institute Tuesday evening, November 16, and a second recital in Boston Saturday afternoon, the 18th.

Miss Hall's first appearance in the West will be in Chicago, in Orchestral Hall, on Thanksgiving Day, November 30, and Saturday afternoon, December 2. St. Paul and other Western cities will be visited at this time. A tour with the Boston Symphony Orchestra and Philadelphia Orchestra have also been arranged for Miss Hall.

#### Raoul Pugno's Plans.

THE outline of the tour for Raoul Pugno has been definitely settled. The first appearance of the famous French pianist will be in a recital in Mendelssohn Hall on Saturday afternoon, November 18. This will be followed by a recital in Boston on the 22d, and two additional recitals in Mendelssohn Hall on the 23d and 28th. Pugno's first orchestral appearance will be with the Philharmonic Orchestra on December 1 and 2, and the early part of that month will be confined to the East. January and February will be confined to the Middle West, and in March he will go to the Pacific Coast. Pugno will remain in this country until April and will play at least seventy concerts.

#### Van Hoose Musical in Boyhood.

AS a boy, Ellison van Hoose, the tenor, received careful musical training, his rich alto voice being heard frequently in his home and surrounding cities, but for several years after attaining manhood he gave up his singing temporarily, in order that his vocal powers might be ripe for their development when serious study began. After studying several years under the best American masters, he completed his musical education abroad. From the day of his first public appearance in concert his place has been assured. This season Van Hoose will tour the country under the direction of Loudon G. Charlton.

#### MARY A. CRYDER'S SUMMER ABROAD.

MARY A. CRYDER enjoyed extremely her visit to London this season. Several times at Covent Garden she saw there many favorites. Journet, whom she managed here so successfully one season, held the leading basso roles and sang admirably. Caruso she describes as the "real" tenor, and a vocal education to hear. Mlle. Destinn, dramatic, and Selma Kurtz, lyric soprano, were both highly praised by Miss Cryder. Also Giliert, the inimitable Frenchman. Messenger conducted many times and was one of the best. The French composer is coming over here to conduct his "Véronique" and "Little Michu," says Miss Cryder. Both these works she has heard and found them delightful, of the type of the old best opera



MARY A. CRYDER.

comique. She has brought home many of this writer's songs.

In concert and theatre lines she saw the best. Francis Rogers sang at one of her own musicales, and never was heard to better advantage, with as much warmth and "abandon" in temperament. In later concerts in halls, accompanied by Bruno Huhn, in composition, by Beethoven, Schubert, Schumann, Liszt, Strauss, Godard, Homer, Luckstone, Mack, Novacek, and others, with one group exclusively American, Mr. Rogers accented this impression and was highly spoken of by the critics.

In a concert given almost exclusively of Chaminade's compositions that French composer accompanied Muriel Foster as soloist, and played the instrumental selections. This was a great treat for Miss Cryder, who is strongly disposed to the French school, and who was afterward entertained by Chaminade at the latter's home. Evidently

taken into the sympathy of the composer, she was able also able to attend a concert given in a French salon, also exclusively of Chaminade's works, given by French singers, and accompanied by the composer. Many of these songs, some of them quite new, Miss Cryder has brought home with her. The interview with Chaminade in her own home at Le Vesinet, near Paris, was one of the gems of the summer. Here the composer played and talked, and gave many valuable hints in artistic directions. "I have quite lost my heart to her," is one of the heartfelt expressions in regard to this visit.

Baldeli, Bordes, Marie Rose, Rivière, Moszkowski were other celebrities seen and conversed with. "Le Cid" was the theme at the Opéra, where the wonderful orchestra, the perfect stage setting and the artistic atmosphere made the performance enjoyable. Massenet is writing an opera, "Ariane," words by Catulle Mendès. Chaminade is also writing an opera. Ysaye is coming next year, he says.

During a long visit to Scotland, Miss Cryder made collections of charming new and old folksongs of that country. One collection, bound in Stewart plaid, is exceptionally rich. It is illustrated charmingly, giving realistic impression to the ballads. Local color for Scotch music was had in visits to the Macbeth Castle, the "Blasted Field," which, maimed by the witches, has never since grown a blade; Loch Ness, Fort Augustus, scenes of Prince Charlie's life and defeat; Robert Burns' corners, of course, and the romantic Nairn region, where live relatives of the musician. This Scotch literature has now been added to collections of English, French, German and Italian folklore, which Miss Cryder will make use of in teaching and in musicales this season. For use in the ladies' school of which she has vocal direction Miss Cryder will make adaptations and arrangements of many of these songs, and, as far as possible, have them sung in the native tongue.

Miss Cryder has brought home also a large collection of card pictures of different scenes, many taken by herself. Among pleasure distractions, she rode, drove, visited and sang in a famous monastery, and made many interesting pictures thereon; attended theatre, saw Hackett, Irving in "Thomas à Becket"; Réjane, in "Sans Gêne," and Duse in "Adrienne." She returned on the Deutschland, and spent several days in New York on return. Twenty private musicales are among the proposed activity of this season.

#### Caroline Montefiore Is Back

CAROLINE MONTEFIORE, the soprano and teacher, has returned to New York from an enjoyable tour through Canada and the Thousand Islands. At her residence studio, in the Ormonde, Broadway and Seventieth street, Miss Montefiore resumed lessons this week. She has many pupils, both in professional life and in society, so the season for her will be busy and prosperous.

#### Reisenauer Is Unaffected.

AN artist wholly lacking in the eccentricities ordinarily associated with genius, is something of a novelty, and, in some respects, a refreshing one. Alfred Reisenauer, the German pianist, who is to tour the country this season under Loudon G. Charlton's direction, is described as a bluff, hearty German, who knows not the meaning of affectation or pose. His playing, when he made his first American appearance, created a furore.

#### Mrs. Wassall's Shakespeare Cycle.

OF the twenty-four performances of the Shakespeare Cycle planned for this season, several will be given privately under social auspices, Mrs. Wassall's beautiful work being especially adapted to parlor presentation. The quartet which Loudon G. Charlton offers for this season is composed of David Bispham, Kelley Cole, Madame Shotwell-Piper and Katharine Fisk, with Ethel Cave Cole at the piano.

MARY  
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For particulars apply to SATURDAY EXTRA DEPARTMENT.

FANNIE BLOOMFIELD ZEISLER and her husband arrived from Europe on the Kaiser Wilhelm der Grosse last Tuesday, and left at once for Chicago. The famous pianist is in splendid health and spirits, and expects to play better than ever this season.

EIGHT years from Monday next Italy will be celebrating the Verdi Centennial. Giuseppe Verdi was born at Roncale, October 9, 1813, a turbulent epoch in the world's history. This greatest of modern Italians lived long enough to see many problems of state and music solved. He passed away January 25, 1901.

FOR twenty-seven years the Woodland Avenue Presbyterian Church, of Cleveland, Ohio, has supported a Bach Society. This autumn the membership of the society will be increased. To gain admission applicants must pass examinations in singing and sight reading. The country needs more churches like the Woodland Avenue.

YOUNG RUBINSTEIN, who has been engaged for a concert tour here next season, is a replica of the old Rubinstein. He has the leonine appearance, the soft and tender touch, allied to the powerful blow of Anton Rubinstein—always intensely musical—and his playing in Paris last year was one of the sensations of the season. He is truly a Rubinstein.

IN Newark—the prosperous, populous, and progressive New Jersey metropolis—they have already begun to discuss plans for the triennial music festival of the Northeastern Saengerbund. The festival will be held during the last week in June, 1906. Singing societies within an area of 250 miles from New York will participate. The grand chorus will number 4,000 male voices. Newark was the city where the festival was held fifteen years ago—1891. Since then this great congress of singers met in New York (1894), Philadelphia (1897), Brooklyn (1900), Baltimore (1903). The most loyal members are predicting that the "Kaiser Prize" will again be the cause of strife and inharmonious.

SINCE last spring nothing has been done about hastening the plans for the new Academy of Music in Brooklyn. Another half million dollars must be raised before the directors can go ahead. Optimists declare that this trifle is as good as promised. In the meantime, Brooklyn music lovers must be content for at least two years more to hear concerts at Association Hall and at the Baptist Temple. Those who recall the shabby interior of Association Hall will be glad to know that the walls have been decorated an appetizing pistache green. This is a becoming shade, and, as the fashion writers declare, a fashionable one.

IN another column of this issue of THE MUSICAL COURIER we publish an unusually interesting article dealing with the relation of music to human origin and progress. As a rule, this journal, being first and foremost a newspaper, is not much concerned with abstract speculation on the nature and aesthetics of music—valuable as such essays are when printed in their proper place—but as the present article, "Music and Evolution," puts an abstract subject in a concrete way, and proves its author capable of a new point of view, we think MUSICAL COURIER readers will not object to having it presented for their consideration. We are indebted for the essay to the courtesy of Harold Bauer, to whom it is dedicated.

IT is sometimes very difficult to be optimistic about the musical future of this great and glorious country. We read a criticism last week in a Binghamton newspaper, the Evening Herald, that made us shed large salt tears of unalloyed grief. The critic of the Evening Herald tells us that Miss X has a "remarkably sweet and correct voice, the result of a lifetime of careful training"; that "especial attention was given by her tutors to the development of technic, as a result of which she easily masters difficult trills and timbre." Later, as a member of "Italian grand concert operas," she toured classical Europe. Miss X, furthermore, we are told, now holds a firm place "among the highest artists of the grand concert opera world," and "her routine will be devoted almost exclusively to light soprano work." The fair city of Binghamton numbers over 50,000 inhabitants and has several flourishing musical clubs. Is it not to groan?





# MUSIC AND EVOLUTION.

BY P. FLORENCE.

To Harold Bauer in Token of Friendship.



IN my essay "On the Nature of Melody and Rhythm" (Klavierlehrer, March, 1897) I argued from the principle that there is only one art, which manifests itself in different forms according to the different senses through which we perceive it. I shall now extend this principle to all manifestations of physical and intellectual life, no matter how varied and heterogeneous they appear, which are subject to the same fundamental laws, and I shall try, while adhering to this principle, to investigate the connections existing between music and life.

It is easily seen in painting and sculpture that art is a reflection of life, as these two arts are essentially imitative, but in architecture, and, above all, in music, it is obvious that one must fathom their innermost depths in order to perceive it.

Music has been considered the highest form of art, not only because the means it employs to act upon us are of a much more ideal nature than those employed in other branches of art, but also because its revelations are purely ideal. While the others cause only a vague awakening of spiritual impressions, through exclusively material means, music has the power of revealing to us the essence of spiritual life.

Schopenhauer, who, notwithstanding some strange assertions, has made important suggestions about music, gives the art of sound a special place among other arts. He says that, by analogy with other arts, one arrives at the conclusion that music is not only imitative but creative. He contends, however, that the point of comparison between music and the universe—namely, their connection through relations of imitation and creation—lies deeply hidden. Music has been cultivated at all times, but this question is still unanswered because, its immediate effects being pleasing and satisfactory, no effort has been made toward investigating their origin.

In further considerations concerning the art of sound, Schopenhauer says that he has found for himself, and, for those who know his philosophic system, a satisfactory and sufficient solution to his researches, although he cannot produce positive proof. At any rate, he reaches the point from which one must start to establish a satisfactory basis for a system of musical aesthetics.

The point established by Schopenhauer is that music occupies a special position among other arts because it is not the imitation of life's manifestations, but the reproduction of inner life itself. With this I wholly agree.

If music, more than any other art, has the power of interpreting to us the inner side of nature, then the same laws which underlie nature must apply to the art of music. This is what I shall consider next.

I.

The principal laws I shall consider, both as regards life and music, are those which rule the formation, development and subsequent dissolution of any determined aggregate.

Some years ago, in observing life from the point of view of music, I came to conclusions which are in perfect accordance with some of the chief points in Spencer's system of philosophy, although, at that time, his works were entirely unknown to me. As the theories of this great thinker already exert their enlightening and regulating influence on almost every subject, it is natural that aesthetics, too, should profit from them.

In order to make my idea on the essence of music quite clear, I shall expound some of Spencer's principles on this theme.

(A)

No definite total, whatever its nature, is born from its own power, and subsists by it; it is the result of a combination of many different elements. Before these elements become integrated in a definite whole, they are in a diffused state, and to this state they return when the whole is dissolved, to undergo new distributions.

Spencer calls evolution and dissolution the processes that are everywhere in antagonism and everywhere gaining, now a temporary, and now a more or less permanent triumph, the one over the other. Evolution, under its simplest and most general aspect, is the integration of matter and concomitant dissipation of motion, while dissolution is the absorption of motion and concomitant disintegration of matter.

(B)

When an organism, or, in a larger sense, a force, is less powerful than the aggregate with which it comes in contact, it is absorbed, wholly or in part, according to the intensity of the shock and the relative proportions of the two forces; owing, however, to the law of persistence, it does not lose any of its energy.

(C)

Therefore, that which has once manifested itself under any form whatever will always retain its power, though modified in form.

(D)

If the forces, or organisms, that manifest themselves are very feeble, their effect will be imperceptible to our senses. Should they be sufficiently powerful, however, it will be possible to trace their influence and development.

(E)

Every force (organism) progresses from the simple to the complex, and from homogeneous to heterogeneous, absorbing, little by little, those diffused elements which favor its gradual development.

(F)

This process of evolution, which transforms a homogeneous organism into a heterogeneous organism, is explained by the process of subdivision and differentiation—each of these creating new forms in geometric progression whence an ever increasing heterogeneity results.

(G)

The process of segregation constantly tends to separate those units which are different from each other, and to unite those which are similar, thus serving to make the differences resulting from other causes more vivid, and it is thus opposed to an indefinite and chaotic heterogeneity.

(H)

The culminating point to which every organism has to attain, if it has not been absorbed by a more powerful force, is determined by the strength of the organism and by the minor forces which it has little by little assimilated.

(I)

The organism will be maintained in this state as long as it is strong enough to counterbalance out-

side forces, and as long as its constituent parts are in equilibrium.

(J)

On the contrary, if the organism decays, it will apparently be finally annihilated.

(K)

As, in reality, extinction, or death, does not exist, the organism that was apparently annihilated undergoes a transition, or transfiguration, and unites itself to the superior opposing force, forming a new and more powerful aggregate. Thus the play of forces goes on incessantly, the highest force always giving the direction of motion.

II.

To apply each of the foregoing principles to music would require a much more extensive work than this preliminary investigation, especially as this is probably the first attempt to establish researches on the nature of music from this point of view. For this reason I do not offer all the details of my theory in a definite shape.

The principle established in the first period at A is easily understood. I shall illustrate it by the following example:

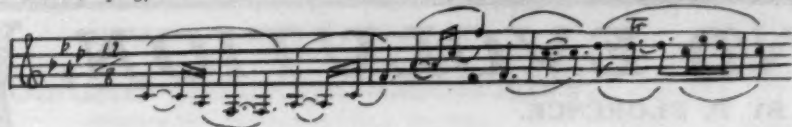
A nation with any form of government is composed of different great social bodies, kingdoms, states, provinces, &c. These, in their turn, are formed of districts, townships and wards, which are also subdivided into lesser complex bodies. Following this process we come to the primitive element of which the whole is composed—man.

To make the second period clear, let us take into consideration the historic development of those peoples who have a characteristic, national stamp. These have been gradually formed from various ethnic elements, which in former times were scattered about the world, forming other groups of peoples. In the course of centuries, however, they have assumed a new shape, which has become perfectly defined as a new nationality. These two examples suffice.

Passing now to the realm of music, we find that the score of a composition of elevated conception and complicated construction will appear to the layman like an indivisible whole, and even a musician must study it carefully before being able to recognize, and separate, the different parts which, independent of each other, constitute the total.

It is unnecessary to speak here of the theory of "form" which deals with the analysis and disposition of the different parts of a composition, so I begin at once with the "motif," the smallest musical aggregate, which stands to a musical composition in the same relation as man to the community. A "motif" is formed when several musical sounds succeed each other in any definite rhythm. The number of combinations which may result is extraordinary, and the material may be scattered in an incoherent and disorderly condition before it amalgamates in a coherent and definite whole. The composer, in making his choice and distribution of this material, proceeds, unconsciously, according to the same laws to which everything in nature is subject. Simple talent almost always employs combinations already found, while the creative genius introduces original combinations never heard before. I shall always use the word "motif" to designate a short

group of sounds, like the following example from Beethoven's sonata, op. 57:



No. 1.

We see by the small lines underneath that each of these "motifs" is still subdivisible, although it already represents a small musical aggregate which, like man in the social organization, has little or no meaning when considered alone. It gains importance from the aggregate to which it belongs, and only the total can give it its whole value.

When a musical aggregate is once dissolved, its constituent parts return to the diffused and imperceptible state and undergo redistribution, either in the same work or in others. This principle may seem strange at first, but when one takes the development of music into consideration and observes how "motifs," groups of "motifs," harmonic and polyphonic combinations, &c., sprang up, one realizes that anything once originated by a creative spirit will reappear numberless times and undergo new distributions in subsequent musical aggregates. Spencer shows us that constituent parts cannot aggregate without losing some of their relative motion, and they cannot separate without more relative motion being given to them.

The more powerful and cohesive a social body, the more its constituent parts have subordinated themselves to the total. This entails a loss of liberty of movement, for, where the individual can apply himself to unbridled care of his own egotistical interests, a greater internal movement exists which disturbs the whole, and may even disintegrate it. Through the study of important works we see that each particle must subordinate itself to the superior aggregate to which it belongs; this aggregate, in its turn, to others still higher, and lastly, all of them to the whole. There are weak points in some valuable works, due to the fact that certain parts, perfect in themselves, have too great liberty of movement. The more defective the work, the more perceptible this fault becomes even in the lesser aggregates. It is plain that we do not deal here with real elevation and grandeur of conception. Great works may contain great defects, even as trivial ones may be perfect in their way.

### III.

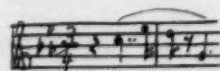
I shall now consider the points mentioned in B and C. These, like all the other points, have their value in regard to life's intellectual as well as physical manifestations. The first are familiar in their general outline, and I refer to chapters 6, 7 and 8 in Spencer's "First Principles," which treat about persistence, transformation and equivalence of forces.

Let me go on then to spiritual manifestations. Each man represents a conjunction of forces which constitute a total that is called his individuality. On all sides and at all times this total is opposed by other spiritual and physical forces, and from the manifestations which result from this conflict comes our familiar phrase: "Struggle for life." This expression is generally applied to the material needs of life, but it is equally applicable to the intellectual world. The various spiritual aggregates in this struggle have to undergo modifications which depend upon the amount of antagonism between them, the power employed, the number and frequency of the shocks, and upon many more circumstances. As evolution cannot exist without a struggle, the history of peoples, who are only individualities of a superior category, is made up of an uninterrupted series of fights and spiritual struggles, whose results show the influence exerted by the weaker element before its final dissolution. Even in the latter case it does not follow that the vanquished party is annihilated. It is evident that it will not reappear

in its former shape, for the aggregate itself was destroyed, but the small particles whose conjunction

formed it, remain. I shall consider this at greater length when I come to points J and K.

Let us now look for the same manifestations in music, without, however, losing sight of the fact that, while music in its total development is life itself, a single musical work can represent only an image of a single existence. I shall analyze the theme of the Variations in C minor of Beethoven as an example. Beethoven, in this theme, introduces three chief forces, represented by three different "motifs," which influence one another reciprocally. The "motif" is characterized essentially by rhythm:



No. 2.



No. 3.



No. 4.



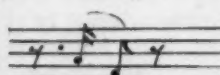
No. 5.



No. 6.



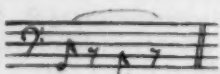
No. 7.



No. 8.



No. 9.



No. 10.

The means which the composer used to give the aggregates a definite power of action consist of a choice of rhythm, harmony, dynamics, &c. Each

of these means is a force when taken separately. Motif No. 1 is the chief force, the one which the composer develops most fully. This development is determined by the measure of the other forces which are made to act upon it by the composer.

The second force is represented by "motif" No. 2, and, being inferior in its action to the first, it undergoes certain modifications which exactly correspond to the proportion between the two forces. In "motif" No. 3 we see the first one reappearing in a modified form, and I shall analyze this point later when I come to J and K.

In "motifs" No. 4 and No. 5 we see the second chief force again attacking the first. It has to act this time on a larger aggregate, however, and the way in which the composer has shaped these two "motifs" determines the reappearance of the force on which they act in the last two bars. It resembles the third "motif," although it has undergone modifications. But at this stage of evolution a third chief force, represented by the "motif" No. 6, acts upon the aggregate with such intensity of harmony, dynamics and rhythm that it becomes the most powerful factor of all; after this the dissolution of the whole organism logically follows. I shall also consider this point at greater length later.

The phase of dissolution is represented in the two last bars by "motifs" 7, 8 and 9, which have come into being through the disintegration of the first "motif." In such a short passage as this the component forces are characterized by simple motifs, but in larger passages it is evident that the proportions must also be larger.

This method of analysis can only be applied to

works, like the example, which have a continuous development. A great many compositions, subject to determined forces, are more or less influenced by rules of an architectural order, for it is only through time and development that art can acquire a freer and more adequate means of expressing life.

### IV.

I must add here some more observations relating to No. 1, which are very important.

The artist who shows us an image of life can only aim at reproducing a certain part of the numberless evolutions which combine to form the one great evolution of the universe. The choice he makes depends upon his individuality and spiritual range. He shows us only those parts of the aggregate which are most important to the character of the work. We thus see, in addition to musical aggregates which denote a normal evolution (that is, an increase from the beginning to the culminating point and then a decline to dissolution), partial aggregates, which comprise only a fraction of such a normal evolution. As examples of the above, let us choose the adagio molto from op. 53 and the first movement of op. 27, No. 2, by Beethoven; the prelude, No. 4, by Chopin; the prelude to "Tristan and Isolde," by Wagner, &c. Works like the prelude and fugue, No. 5, from the "Well Tempered Clavichord," by Bach; prelude, No. 18, by Chopin, &c., are good illustrations of an evolution proceeding only to its culminating point.

The total evolution of the forces which influence an aggregate can be introduced on a much smaller scale, or only that evolutionary phase used which logically follows the composer's intention. We therefore see each one of the three principal forces which appear in the musical aggregate analyzed above introduced under different phases of its evolution. The first force is, of course, treated most extensively in its evolution. It forms five of the nine "motifs," and we see it also in close connection with the "motif" of the second chief force in the two F sharps of the fourth "motif." Only three "motifs" result in the evolution of the aggregate, which acts as the second chief force, and in only one phase the third chief force appears.

In real life similar facts appear. Among the forces which determine our individual evolution, we naturally know best those with which we come directly in contact, which are formed by the reciprocal influences of our own personalities and those aggregates, both spiritual and material, which touch us directly.

### V.

No explanation is needed in regard to point D. I will say only that inferior forces seem to lose their effects quickly because our senses are not sufficiently developed to perceive them. They do not differ in anything except degree from the universal powers. The relative deficiency of our senses is compensated for by a certain fine and inner perception, which, although unrecognized by us, allows us to feel, rather than clearly define, the slightest influence of the forces. It is evident that all do not possess this refinement of feeling in the same degree, but, by persevering study, an extraordinary clearness of perception may be developed. Even those who are gifted by nature with such susceptibility will need that study which, as Goethe says, is the other half of genius.

Point E, on the contrary, requires more explanation. As no absolute homogeneity exists, the terms homogeneous and heterogeneous must be understood only in a relative sense. Evolutions may move within modest limits, or be marked from their beginning by a great complexity, which may be considered simple only in comparison with the phases that follow. To demonstrate in real life the principle with which we are dealing, I shall quote from Spencer's "First Principles," chapter 15, all that refers to music, which is, in its general evolution, as I have already said, an integral part of real life. At page 356 we find the following:



"As argued by Dr. Burney, and as implied by the customs of still extant barbarous races, the first musical instruments were, without doubt, percussive—sticks, calabashes, tomtoms—and were used simply to mark the time of the dance; and in this constant repetition of the same sound we see music in its most homogeneous form."

[EDITOR'S NOTE.—The author of "Evolution and Music" is Paolo Florence, professor of music and philosophy at the University of San Paulo, Brazil. San Paulo is the intellectual centre of South America—the Boston of that country, so to speak. Incidentally, Signor Florence is the son of Hercules Florence, a famous explorer, and inventor. He discovered photography at about the same time as Daguerre.]

(To be continued.)

**WILLIAM MENGELBERG**, who will conduct the first public rehearsal and concert of the Philharmonic Society this season, has chosen Strauss' "Heldenleben" as the chief number on his program.

**AMONG** the novelties to be performed by the Boston Symphony Orchestra this season will be: Sir Edward Elgar's "In the South," "Chanson de Nuit" and "Chanson de Matin"; Alexander Glazounov's "The Kremlin," a new symphonic poem; César Franck's "Psyche," Smetana's "Libussa," Gustav Mahler's symphony No. 5, Ernst Böhe's symphonic poem, "Odysseus Ausfahrt und Schiffbruch," and John K. Paine's prelude to "The Birds of Aristophanes," Dvorák's "Die Waldtaube," Eugene d'Harcourt's overture, "Le Tasse," and works of Ferruccio Busoni, Amherst Webber, Frederick Converse and Max Schilling.

**THE** theatre managers of New York are discussing the advisability of doing away with the entr'acte music at our local playhouses. The public has become accustomed to the music as an accompaniment to its conversation, and the abolition of the tuneful entr'actes would not be at all popular. European theatres do not have the music, it is true, but the intermission after the second act is generally a long one, and the audience walks in the foyer by way of diversion and visits the viand and drink buffet. It is not likely that the New York managers will do away with the music. They are probably talking merely to show one of their trumps to the Musical Union.

**I**F any reader of THE MUSICAL COURIER has ever listened to one of the bands on the recreation piers he will not wonder that the poor people remain away from these breathing places. The following, from the New York Evening Post of Friday, September 29, clearly indicates that the masses are more discriminating than some of the city officials:

Free concerts on the recreation piers will close for the season today instead of on November 1, the usual time. Charity workers are protesting that the patrons of the piers will thus have a month of music less than last year, and they say that the city would be justified in keeping up the music, as the pier concerts have been so well attended this year.

Maurice Featherston, Commissioner of the Department of Docks and Ferries, said today: "Yes, the recreation pier concerts are to be closed a month earlier than usual this season. It is not true that they are well attended now, and during October, when the weather grows colder, they will be still less attended. It accordingly seems a waste of the city's money to have music played to empty benches."

Economy is a good thing. New York would be a happier town if more of it prevailed. But we fear Commissioner Featherston has missed the point. We always have warm, pleasant weather the end of September and for a part of October.

Indeed, the whole of October is usually delightful around New York and vicinity. Give the masses better music and they will surely crowd the piers. As it is, the piers are not well patronized, even in the heart of summer, and the reason for the non-attendance is the noisy blare of bands that are not well balanced and often made up of inferior players or players who are overworked. This matter of music in the parks and piers requires supervision from time to time. To class music with the "docks and ferries" is a mistake. As music is an art, the open air concerts should be controlled by an art commission, for it is through those concerts that many of the poor will be educated (or discouraged) to appreciate classic music.

#### PHILADELPHIA ORCHESTRA COMING.

**THE** Philadelphia Orchestra of eighty musicians, under the direction of Fritz Scheel, will be heard in New York, at Carnegie Hall, on the evening of November 6. The soloist will be Olga Samaroff, one of the most brilliant young pianists of the day, and who has made a profound impression in London and the Continental centres. It will be remembered that the band from Philadelphia visited the metropolis during the winter of 1902-1903 with Mark Hambourg as soloist, followed by a second visit with Madame



OLGA SAMAROFF.

Melba during 1903-1904. Mr. Scheel has triple duties this season, having been engaged as leader of the Orpheus Club and the Eurydice Chorus.

**ONE** word here to local singers and pianists: "Are you going to accept free engagements this season, or are you going to take a dignified stand for your art?" By this time some of you must realize that the hostess who is the first to accept your gratuitous services is the last to buy tickets when you yourselves give a public recital. By beginning to sing and play for nothing, you will end by finding yourselves forgotten. After you have sung and played the round of social engagements there will be no further desire to hear you. Remember, the rule in business is a good one in art—No one respects a man or woman with a poor opinion of his own or her own abilities. Better accept one paid engagement during a season than ten of the other sort. Every large city is infested with an army of Bohemian deadbeats. These people will never pay so long as they can hear without paying. They get themselves invited to all the "at homes" where free music and free refreshments are served. In the future, refuse to be a party to this cheap and vulgar social custom.

#### SAVAGE SEASON OPENED.

New Montauk Theatre, Brooklyn, Monday, October 2.

##### AIDA.

Cast:

King of Egypt.....	Ottley Granston
Amneris, daughter of the King.....	Rita Newman
	Margaret Crawford
Rhadames, Captain of the Guard.....	Joseph Sheehan
	Francis MacLennan
Ramfis, High Priest.....	Robert Kent Parker
Aida, Ethiopian slave.....	Morioara Serena
Amonasro, Ethiopian King and father to Aida.....	Winfred Goff
	Arthur Deane
A Messenger.....	Alfred Best
A Priestess.....	Millicent Brennan
Conductor, Mr. Emanuel.	

Note.—Miss Newman, Mr. Goff and Mr. Sheehan sang the roles of Amneris, Amonasro and Rhadames, respectively, on Monday evening; Miss Crawford, Mr. Deane and Mr. MacLennan taking the respective roles at the Wednesday matinee.

**A** MAGNIFICENT ensemble, an excellent chorus and orchestra and competent principals, singing in the language of the nation—are the forces that constitute ideal opera. Hail! Henry W. Savage as the man who has accomplished this for English speaking people. The tour of the reorganized company began auspiciously at the New Montauk Theatre in Brooklyn Monday. Verdi's opera was beautifully sung and the stage management was all that could be desired. Morioara Serena as Aida sang with taste and acted with sincerity. Rita Newman as Amneris, Joseph Sheehan as Rhadames, Winfred Goff as Amonasro equaled the great stars who have appeared in these roles. More next week about all of these gifted singers.

#### Alexander Lambert Busy.

**A**LEXANDER LAMBERT is still very much in the teaching arena, although he has substituted private pupils for his former arduous duties as director of the New York College of Music. Mr. Lambert's season has just opened, and already he is able to pride himself on a particularly large and interesting class of advanced piano students. Several of the Lambert pupils will be prominent this season in professional work, and among the best of them are Elsa Breidt, who is booked for many solo and several orchestral appearances, and Augusta Zuckerman, whose European debut will be made very soon in Berlin.

#### Rudolph Ganz Here.

**R**UDOLPH GANZ, the pianist, arrived here on the steamship Minnehaha last Monday afternoon in excellent health and spirits and as brown as the proverbial berry. He spent his summer vacation at his old home in Zurich, Switzerland, where with his piano he devoted the balmy days to the preparation of his repertory for his coming concert season. His early morning hours, he declares, were chiefly given over to mountain climbing in the Berner Oberland, in which, with the help of his stout alpenstock, he stored up enough energy that ought to carry him through his concert work in fine fettle. And that evidently means that he has "girded up his loins" with exceeding great care in preparation for meeting our Eastern critics.

Mr. Ganz, by the way, though widely known in the West as a piano virtuoso, is almost an unknown quantity in this section of the country, and will make his New York debut in a recital here in November. He states that he has endeavored to make his program as original as possible and at the same time have it contain attractive compositions. He purposes playing, among other things, the cycle from the "Pilgrimages," by Liszt. Two suites of this cycle are descriptive of Switzerland and Italy and consist of nine selections each. It takes about fifty minutes to play them, but as they have never been played here in their entirety, Mr. Ganz intends to essay them.

He will also introduce some almost unknown compositions, entitled "Sketches," by Alkan, one of the greatest French masters, who, according to Mr. Ganz, is as important a factor in the French school as is Liszt with his great following. Moreover, Mr. Ganz avers that Alkan may be almost as well appreciated when his work is given more publicity.

Upon receiving his mail in THE MUSICAL COURIER office Mr. Ganz learned that in addition to his private recitals en tour he has been engaged to play with the New York Symphony Orchestra, under Felix Weingartner, in New York, Philadelphia and Chicago, in February and March. Some of his other orchestral engagements will be with the Theodore Thomas Orchestra, of Chicago, early in November; with the Boston Symphony Orchestra, Pittsburgh Orchestra, March 2, and with the Kneisel Quartet during the winter.

Felix Woyrsch's "Totentanz" (mystic oratorio) will be produced by Steinbach at one of his Gürzenich concerts in Cologne this winter.

# Forty-Eighth Worcester Festival.

**The Worcester County Musical Association Reaps the Benefit of Its Break With the "Star" System—  
Fine Musical Work Done—Singers All Americans—Harold Bauer's Triumph—  
Scenes of Great Enthusiasm—Emphatic Success of Festival.**

## WORCESTER COUNTY MUSICAL ASSOCIATION.

Organized, 1858; Incorporated, 1879.

### OFFICERS.

Paul B. Morgan, president; J. Vernon Butler, vice president; Harry R. Sinclair, secretary; George R. Bliss, treasurer; Luther M. Lovell, librarian.

### COMMITTEES.

Paul B. Morgan, president, member ex-officio of all committees.

EXECUTIVE—Officers of the association, with chairman of the program committee.

PROGRAM AND MUSIC—Arthur J. Bassett, chairman; Charles M. Bent, J. Vernon Butler, Charles I. Rice, Edward L. Sumner.

CHORUS—Charles I. Rice, chairman; Luther M. Lovell, Edward L. Sumner, George R. Bliss, Harry R. Sinclair.

ADVERTISING AND PRINTING—Rufus B. Fowler, chairman; Charles M. Bent, George R. Bliss, William H. Cook.

HALL—Edward L. Sumner, chairman; G. Arthur Smith, Rufus B. Fowler, Harry R. Sinclair, Albert C. Getchell.

TICKET—Luther M. Lovell, George R. Bliss, G. Arthur Smith, William H. Cook.

RECEPTION—J. Vernon Butler, chairman; Charles M. Bent, Arthur J. Bassett, Albert C. Getchell, Harry R. Sinclair.

### FESTIVAL ARTISTS FOR 1905.

SOPRANO—Charlotte Maconda, Marie Zimmerman, and Corinne Rider-Kelsey.

CONTRALTO—Isabelle Bouton, Bertha Cushing Child and Helen Allen Hunt.

BASS—Herbert Witherspoon, Julian Walker and Harrison W. Bennett.

TENOR—George Hamlin, Clarence B. Shirley and George Leon Moore.

INSTRUMENTAL—Harold Bauer, piano; Inez Jolivet, violin; Arthur W. Snow, organist; Arthur J. Bassett, accompanist. Wallace Goodrich and Franz Kneisel, conductors.

### FIRST CONCERT.

WEDNESDAY EVENING, SEPTEMBER 27.

Requiem ..... Mozart  
Selections from The Beatitudes ..... César Franck

### SECOND CONCERT.

THURSDAY AFTERNOON, SEPTEMBER 28.

Overture to Der Freischütz ..... Weber  
Symphonie Espagnole ..... Lalo

Inez Jolivet.

Part II (Gretchen) of A Faust Symphony ..... Liszt  
Selections from the Damnation of Faust ..... Berlioz

Minuet of the Will-o'-the-Wisps.

Dance of the Sylphs.

Hungarian March.

Wotan's Farewell and Fire Charm, from Die Walküre, Wagner

Soloist—Mr. Witherspoon.

### THIRD CONCERT.

THURSDAY EVENING, SEPTEMBER 28.

First movement, suite in D major ..... Bach  
Te Deum ..... Anton Bruckner

Ninth Symphony (choral) ..... Beethoven

### FOURTH CONCERT.

FRIDAY AFTERNOON, SEPTEMBER 29.

Symphony in A major (Italian) ..... Medelssohn  
Aria from The Marriage of Figaro ..... Mozart

Mrs. Rider-Kelsey.

Symphonic poem—Cleopatra ..... Chadwick  
(First performance.)

Piano concerto No. 1, in B flat minor ..... Tchaikowsky  
Mr. Bauer.

Academic Festival (overture) ..... Brahms

## FIFTH CONCERT.

FRIDAY EVENING, SEPTEMBER 29.

Suite from Sylvia ..... Délibes

Polonaise from Mignon ..... A. Thomas

Madame Maconda.

Andante and gavotte from the Serenade in E major, Arthur Foote

Aria from Der Freischütz ..... Weber

Mr. Hamlin.

Scherzo, The Sorcerer's Apprentice ..... Paul Dukas

## INTERMISSION.

Aria from I Promessi Sposi ..... Ponchielli

Madame Bouton.

Entr'acte from the incidental music to Pelléas et

Mélisande ..... Gabriel Fauré

Aria from La Gioconda ..... Ponchielli

Mr. Bennett.

Mad Scene from Lucia di Lammermoor ..... Donizetti

Madame Maconda.

Kaisermarsch ..... Wagner

(Chorus and orchestra.)

At historical old Mechanics' Hall—more historical and more stuffy than ever—the forty-eighth annual musical festival was held in the city of Worcester from September 25 to September 29.

With the foregoing fling at the bad air that obtained in the hall, all carping criticism of the festival is exhausted. In every other way it was a brilliant success, and the people of Worcester may pride themselves on having set a new artistic standard for the conduct of music festivals which aim to dignify the art they celebrate, and not to degrade it into a mere excuse for social display and for meeting at close range artists who are engaged because of their newspaper notoriety rather than for their talents as oratorio singers. Tales are rife in Worcester—as told in THE MUSICAL COURIER after the festival there of 1903—of "great" operatic artists who appeared in the town on the day they were expected to sing, refused to rehearse, protested because they were put on programs with "local" artists, made all sorts of trouble about the hotel, carriage, hall and dressing room arrangements, demanded their money in advance—and then, to cap the climax, had the audacity to appear before a Worcester audience and sing roles at first sight which they had not even prepared! In the end it was as well, perhaps, that such things happened, for the audiences were taught to appreciate the difference between the despised "local" singers, who took their musical tasks seriously, and the "great" opera artists, who took their checks seriously, but thought everything else in Worcester a huge joke. The managers of the festival at last have the fact brought home to them that oratorio singing is done best by singers who know how to sing oratorio and have had for it the proper training and experience. And, finally, to complete the musical education and awakening of Worcester, the merchants began to pull long faces when they were asked, year after

year, to make good the large deficits caused by the princely fees of the famous opera singers. There was a feeling throughout all ranks in Worcester that the honorable and dignified purposes of the founders of the festival were being forgotten in the desire to ape the musical sensationalism of larger places. "Where is the music in all this?" asked the cultured citizens. "Where is the profit to Worcester?" asked the merchant-guarantors. "Why do we volunteer our services and work hard for a year if the end and aim of the festival is simply the glorification of the opera stars?" asked the chorus. Then the revulsion came, and for a season or so the fate of the festival as a permanent institution hung in the balance. However, several men who were clear-sighted enough to understand the real situation and to recognize its causes came to the fore with sober counsels, and prevailed on the people to give the festival another lease of life by beginning a system of retrenchment in expenditures and by centering the interest of everyone concerned on the music, rather than on its extraneous features. These men advised the engaging of a new conductor, a young man with ideals and ambition, who had his name to make; they proposed the employment as soloists of good American artists who sang in oratorio the year round and had reputations to sustain in that field; and, lastly, those wise counselors suggested the condensing of the whole festival into fewer concerts and shorter programs. Their advice was followed almost to the letter. A new administration was elected, a new conductor engaged, and American artists were asked to sing the leading roles at the festivals. Only the one cherished relic of former festivals was retained—the "Artists' Night" at the finish—and, on the whole, the arrangement is not an undesirable one, for the people of Worcester are not all professional musicians, and two or three whole oratorios and several symphony concerts crammed into half a week constitute a musical diet that is apt to lie heavy on the stomach of the average American business man and his wife. The serious tasks of the festival accomplished, there is no harm in a bit of musical fun and frolic, a jolly wind up to the whole affair, a joining of hands and reveling in mere melody and jolly jingle. Anyway, "it suits those who like it," as Lincoln said, and those who don't like it are at liberty to wrap their musical consciences in cotton batting and take them home after the fourth concert.

All this by way of preamble and historical retrospect, which is in place when reporting a music festival that is much older than the reporter. Now for the actual musical happenings in Worcester last week.

Mozart's "Requiem," which opened the first concert of the festival, is not one of that master's inspired compositions, and would never have acquired such an important place in musical literature had not



the composer died while sketching the last part of the work. Legends have clustered about the "Requiem"; pictures have been painted by great artists, showing the dying Mozart, pen in hand, writing the music that was destined to be his own death song; and after the great man had been laid to rest contention arose between his family and Süßmayer, a young musician, as to how much of the "Requiem" really had been written by Mozart, and how much had been finished by Süßmayer, from sketches and directions left by his friend. All these facts have helped to add to the fame of the "Requiem," but not to its musical value. When the work is subjected to dispassionate criticism, great faults must inevitably appear, and not the least of them is Mozart's method of musical expression in a sacred song for the repose of the dead. The fugal passages and quasi-coloratura runs in the soprano part smack of display, the "Tuba Mirum" is downright silly with its trombone obligato, the music of the "Dies Irae" reflects not a jot of the overpowering terror described in the text, and the "Recordare" is a long stretch of musical sounds without any apparent purpose or direction. In only one or two portions of the entire "Requiem" is there any trace of the true Mozart—as we know him in his "Don Juan," for instance—and the rest of the work, barring ingenious contrapuntal touches here and there, is no better or worse than a thousand other liturgical compositions written by musical priests of the olden times, and by lesser masters whose names are not even known outside of ecclesiastical circles. It seems simple enough to imagine what a "requiem" should be like, but composers differ widely on the subject as soon as it comes under their pens. Compare the "Manzoni Requiem" of Verdi, the "German Requiem" of Brahms, and the Mozart work in the same form, and you will find as many points of divergence as there are between a Brahms symphony and one by Mozart, and between an opera by the last named and one by Verdi. There seem to be no set formulas for church music, when one considers the nature of the various religious compositions by Palestrina, Bach, Handel, Rossini, Haydn, Beethoven, Mendelssohn, Liszt, Berlioz, Gounod, Franck, and, to come quite down to modern times, Tinel, Hartmann, Perosi, Urspruch and Elgar. In studying all their works chronologically, even a careless student must be struck by the change in the methods of liturgical musical expression as the decades went on. What a mighty distance from the severe, bald, Gregorian style to the amiable Rubinstein method, which sought to unite opera and oratorio; and how much farther off, again, the contemporary Elgar, who brings into sacred subjects the most secular manner of all, the manner of Wagner, arch-representative of the flesh and its most crimson passions. The tendency, then, is to humanize liturgical music, to bring it to a point where the greatest number of persons may understand the music, and be moved by it independently of the text with its sacred associations, or conjointly with it. To modern ears the fugal style in church music is as meaningless as are the weird intervals of the earlier Gregorian period. The Pope will reap but small success in his attempt to set back the evolution of church music. In this country, at any rate, very small headway has been made with the Pope's "reform" measures. To ask our church choirs to sing only Gregorian music is like asking the students at our colleges to talk nothing but old English of the Spenser and Chaucer time.

We have made a wide and perhaps not quite logical digression simply because we started by saying that Mozart's "Requiem" is dull, and then tried to apologize for the heresy. One visiting critic at the festival found the "Requiem" sublime until after the "Lacrimosa," where Süßmayer began his labors, according to tradition. The Süßmayer portions impressed the said critic as "pitifully weak" compared with the Mozart end of the work. What rank pe-

dantry! No one knows where Mozart left off and where Süßmayer began. It is possible that Mozart sketched the whole "Requiem" before he died, and even indicated all the harmonies and the orchestration. We know that Mozart's family paid Süßmayer for what work he did on the "Requiem" after Mozart's death. Süßmayer needed the money, and what more probable than that his business sense and his vanity should have made him stretch the job to reasonably profitable proportions? There was no one in the Mozart family competent to judge in the matter, especially as Süßmayer imitated Mozart's writing of notes cleverly enough to deceive experts for years afterward. On the other hand, Süßmayer may have been a noble hearted and modest fellow, who wrote much more of the "Requiem" than he is given credit for, and who guided the failing fingers and mind of the master whenever they threatened to give way during his last sad days. Under all these circumstances the "Requiem" should not be venerated by musicians as the holy of holies. Their awe would vanish were the work performed more often. The fact that it is worshiped by choral lead-



HAROLD BAUER.

ers, but not produced, should serve in itself as an eloquent hint to the musical world.

The chorus attacked the "Requiem" with confidence, under the able direction of Wallace Goodrich. Every measure showed signs of painstaking rehearsal, and the performance lacked neither in dynamic light and shade nor in tonal beauty and enthusiasm. The "Recordare" and the "Lacrimosa" were especially fine examples of virtuoso choral singing.

There are no long solos in the "Requiem," and that is one reason, perhaps, why each member of the quartet did so exceptionally well. The snatches of solos were sung with the utmost care and finish, and the ensemble numbers of the quartet constituted one of the features of the first concert. Mrs. Rider-Kelsey's best chances offered in the Introit and the Offertorium, and she took full advantage of them. Her voice was a surprise, and no less her manner of singing. She is a real soprano, of crystal clear timbre, with unaffected emotional power, and with a legato that alone should help her to win a top notch among the best in the singing world. Mrs. Kelsey is free from all vocal tricks that are not strictly legitimate, and possesses also the rare power of making her sincerity felt across the footlights. Her work in the "Requiem" was a delight to those who are able to distinguish vocal art from mere singing. Julian Walker is a past master at oratorio

singing, and delivered his episodes with earnestness and with a fine, warm quality of voice. Mrs. Bertha Cushing Child did what fell to her lot with circumspection and zeal. She has a well rounded voice of good carrying power. George Leon Moore sang without any of that assertiveness which so often marks (and mars) the work of oratorio tenors. His voice is pure in quality and flexible enough to sound as well in lyric music as it does in dramatic. Mr. Moore's conception of his part was fittingly reverential.

The "Requiem" proved to be, both for the singers and the listeners, the best possible prelude to César Franck's "Beatitudes," of which four parts and the introduction were down for performance. After the monochromatic mood of the Mozart composition, César Franck's work fairly glowed with color and palpitated with vitality. Franck rang true and Mozart did not. There is in the Frenchman's choral music an intense religious fervor, a certain deep, mystic exaltation, which by comparison made the German composer's work seem unspeakably pedantic and artificial. The Prologue and the fourth Beatitude are among the most inspired choral compositions ever penned, and the rest of the work is full of single passages that seek their equal for purity of conception and nobility of melody. Franck never forgets the source of his inspiration, and over all the "Beatitudes" there is a chaste continence of expression which observes closely the line of demarcation between churchly fervor and mere sensuousness.

The chorus outdid itself in the second part of the concert, and gave a performance as nearly perfect as anything choral could well be. Wallace Goodrich has made great strides with his singers since last year, and now is master of a chorus much better than any we have in New York. "Rehearsals" is the only password to success of that kind.

George Hamlin's opening solo in the Prologue was the best artistic accomplishment he has yet vouchsafed us, although he never fails to master intelligently every musical task he sets himself. His singing shows, in its added poise and broadness, the effect of his year's stay abroad and his researches into the wellsprings of German vocal art. In the fourth Beatitude he rose to impassioned heights and achieved a climax that was truly uplifting. Julian Walker again upheld his part with all the unction and understanding of an experienced artist. The music written for Satan fell to Harrison Bennett, a basso with a robust voice, but explosive style and faulty diction. Perhaps he is of Scotch descent, otherwise why should he sing of "mon," "anguish" and a "hoppy" morning. Mrs. Child sang the contralto part with refined feeling and nicely judged tone dynamics. The audience was lavish with its applause after the "Beatitudes" for the leader, the chorus and all the soloists. The oratorio, by the way, is built on a poetical version of the fifth chapter of the Gospel of St. Matthew.

The second concert began with a heavy and over-conservative reading of the "Freischütz" overture that brought out the defects of the orchestra—lack of precision and bad balance in the string department. Franz Kneisel was the conductor of all the purely orchestral works played at the festival, a position for which his temperament unsuits him thoroughly. Three movements from Lalo's charming "Symphonie Espagnole" were very well played by Inez Jolivet, a violinist with quick, accurate fingers, a good bow arm, a finished and elegant style, and much dash and diablerie. Her artistic gifts are reinforced by a prepossessing stage presence, and so she conquered easily and completely. Her success was so pronounced that the festival management at once engaged her to interpolate an extra number at the "artist night" concert, the last of the series.

The "Gretchen" movement from Liszt's inspired "Faust" symphony gains in impressiveness with

every new hearing. One can well agree with Ernest Newman, who says in a study of all the well known "Faust" settings ("Musical Studies," just published,



JULIAN WALKER.

page 94): "This section (Liszt's 'Gretchen') is surpassingly beautiful throughout; in face of this divine piece of music alone the present neglect of Liszt's work \* \* \* is something inexplicable. Almost the whole Margaret is there, with her curious blend of sweetness, timidity and passion; while Faust's interpositions are exceedingly noble."

Berlioz's "Faust" excerpts (the familiar ones) almost played themselves on the orchestra, and a performance of "Wotan's Farewell" and the "Walküre" "Feuerzauber," with the assistance of Herbert Witherspoon, closed the well made and interesting program. Mr. Witherspoon's rich and resonant voice is particularly suited to the poignant Wotan music in the last act of "Walküre," and his delivery of the text was fraught with meaning and pathos. Some persons thought him too sentimental, but if a father who loves his daughter and is about to part from her forever is not to be in a sentimental mood, then something must be wrong with his fatherhood. Wotan was a god, it is true, but a human one, paradoxical though that sounds, and time and again during the "Nibelungen" operas he proves himself to be the rankest kind of a sentimentalist. Witness his tilt with Fricka, where he pleads for "love's young dream" in the persons of Siegmund and Sieglinde. Mr. Witherspoon hit exactly the right note in his Wotan delineation, and thereby gave one more example of his keen artistic insight and power of correct musical conception.

Mr. Goodrich availed himself at the third concert of a choral conductor's privilege to make history by foisting on a music festival long and tedious works which are hardly ever heard on other occasions. The festival audience buys its tickets in series, and is therefore unable to escape. Bruckner's "Te Deum" and Beethoven's "Ninth" symphony (complete) made the most prodigious demands on the audience and on the singers. It was the most formidable program of the meeting.

Bruckner's "Te Deum" is a lusty work, which booms along full throated almost from the first measure to the last, and quite deserves the title of "Peasants' Te Deum," with which some apt European critic tagged the composition. There is energy in the work, but no beauty; sincerity, but no refinement. The chorus shouts until it grows red in the face, the soloists chant short, choppy, unmeaning phrases, and the orchestra plows up a perfect storm of sound, consisting mostly of fortissimo arpeggio passages, endlessly repeated, and utilized for every section of the "Te Deum" text. The finish of the work leaves one with buzzing ears and jangling nerves. If this "Te Deum" expresses gratitude and praise, then I should hate to meet that portion of Bruckner's music which depicts anger. The "Te Deum" will never become a popular choral number; its numerous recent performances in Germany and Austria are but a sop to the Austro-German musical conscience, which feels that a man who wrote as

many symphonies as did Bruckner deserves a moderate "boom" before he is forgotten forever.

Mr. Goodrich felt his way carefully through the instrumental movements of the "Ninth" and gave a cautious reading that quite missed the savage grandeur of the first and fourth parts. He was not in his element until the choral portion began, and that was sung as well as ever I have heard that unsingable ode performed—which means that I have never heard it sung well, and do not expect to hear it so sung. The sopranos shrieked less than is customary in the finale, but this advantage was more than offset by the solo quartet, which went off in two different directions, as far as tonal blending and ensemble were concerned. Mrs. Helen Allen Hunt, a contralto of splendid vocal and other proportions, and Herbert Witherspoon went in the right direction, whereas Marie Kunkel-Zimmerman and Clarence B. Shirley were entirely on the wrong track. They sang as though they did not know what it was all about, and no one ought to blame them very much for that. Mrs. Hunt should have been given a larger share in the vocal doings of the festival; she is a contralto of unusual gifts.

It was Carl Venth who told us in THE MUSICAL COURIER last week that Sinding dared to allude to the slow movement of the "Ninth" as "langweilig." "However," added Sinding, "you mustn't say that



CORINNE RIDER-KELSEY.

or people will stone you." I'll have a stone or two myself, then, if you please.

Harold Bauer's participation made the fourth concert quite a "star" affair, for his performance earned him a whirlwind of demonstrative enthusiasm, and the audience literally shouted and cheered until he consented, after seven or eight imperative recalls, to assist in the breaking of the sacred festival rule by reseating himself at the piano and playing an encore. The Tschaiowsky concerto gave Bauer an opportunity to display his thorough musicianship and his eclectic pianism, for he read the work without any of those affectations which its exuberant measures call forth in some players; and at the same time he brought out all the melodic beauties of the work, and lacked not a whit of the energy and brilliance which its performance demands. It was a fine exhibition of ripe and sane piano playing, and confirmed Bauer as a master of all musical styles, for he has already amply proved his metal in the earlier schools—Bach, Beethoven, Schumann, Chopin and Liszt. Bauer seems now to be at the zenith of his powers, and should do some notable work in his recitals this winter. His success with the audience was sensational, as already described. In justice to the exceptionally fine toned piano on which Bauer played, it should be mentioned that the instrument was a Mason & Hamlin.

Mrs. Kelsey, the other soloist on the program, duplicated her "Requiem" achievement, and sang the "Figaro" aria with refreshing simplicity and charm. Where on earth this little American woman picked up her Mozart legato—some famous artists never acquire it—is a mystery, for even with correct teaching, vocalists will tell you that it takes almost a life-

time of actual experience to sing Mozart in the style which is regarded by connoisseurs as correct. Mrs. Kelsey also was forced to break the "no encore" rule, and received rapturous applause that seemed unwilling to end.

An American composer, George W. Chadwick, was represented with an ambitious orchestral work, a work, be it said at the outset, which in every way is worthy of its impressive program.

"Cleopatra" is a symphonic poem, with a scheme explained as follows by the official program book of the festival:

The life of Antony by Plutarch contains many vivid situations which are susceptible of musical illustration in the modern sense, and those having the most direct reference to Cleopatra have been chosen for musical suggestion in this piece, although the action of the tragedy is not literally followed.

It opens (F major, andante sostenuto) with an undulating motive for flutes and harps, suggesting the voyage on the Cydnus, which, after a climax for the whole orchestra, is succeeded by an allegro agitato depicting the approach of Antony and his army. A bold, military theme (allegro marziale, D major), in which the brass and percussion instruments play an important role, is worked up to a powerful climax, but soon dies away in soft harmonies for the wind instruments and horns. The Cleopatra theme then begins, first with a sensuous melody for the violoncello (F major), repeated by the violins, and afterward by the whole orchestra.

The key now changes to D flat (molto tranquillo). Strange harmonies are heard in the muted strings. The English horn and clarinet sing short, passionate phrases, to which the soft trombones later on add a sound of foreboding. But suddenly the Cleopatra theme appears again, now transformed to vigorous allegro, and Antony departs to meet defeat and death. (F minor, allegro moderato.)

The Antony theme is now fully worked out, mostly in minor keys and sometimes in conjunction with the Cleopatra motive. It ends with a terrific climax on the chord of C flat, and after a pause, the introductory phrases are again heard. A long diminuendo, ending with a melancholy phrase for the viola, suggests his final passing, and Cleopatra's lamentation (D minor) follows at once.

In this part much of the previous love music is repeated, and some of it entirely is changed in expression as well as in rhythm and instrumentation. At last it dies away in mysterious harmonies with muted horns and strings.

The work closes with an imposing maestoso in which the burial of Antony and Cleopatra in the same grave is suggested by the two themes, now heard for the first time simultaneously. For this, Shakespeare's line is, perhaps, not inappropriate:

"She shall be buried by her Antony. No grave on earth shall hold a pair so famous."

Chadwick has done his subject full justice, and if his work has turned out a trifle long, he has at least the satisfaction of knowing that from the purely academical standpoint he left nothing unsaid which his thematic material suggested. On the other hand, where he allowed his imagination to roam untrammelled by formal considerations, Chadwick achieved some effects which will rank high in musical litera-



GEORGE HAMLIN.

ture, for beauty of expression and for poetical effect. Such portions are the introductory episode, with its opalescent color; the insinuating Cleopatra theme,



revealing that famous beauty's amatory talents and also something of her heroic qualities; and the finale, with its splendid martial pomp, and the intertwining themes of the two who were lovers unto death. The musical story is told with authority, and Chadwick never forgets his subject in a tortuous chase after exaggerated "development." Given the "program," anyone should be able to follow the composer's intention, and this clarity will make the piece as popular with the public as its clever orchestration and vivid coloring will endear it to the musician. In his "Cleopatra" Chadwick has made a notable addition to the sparse American orchestral works of the first rank.

The orchestra was better at this fourth concert than at any of the others, and played the Chadwick number and the Mendelssohn symphony—how tame it sounded!—with great taste and finish.

The olla podrida on Friday evening was a most grateful affair, and pleased everybody immensely.



HERBERT WITHERSPOON.

The program contained something for every conceivable musical taste, ranging from Delibes, with his ballet melodies, to Wagner, with his overpow-

ering "Kaisermarsch." George Hamlin gave further evidence of his "broadening" process by accomplishing a dignified and masterful performance of the "Freischütz" aria, in which his fine German pronunciation was a noticeable feature. Madame Bouton's ringing voice and fresh, convincing style helped her to win a well deserved triumph. She is an artist of exceptional magnetism, who could carry an audience with her by sheer stress of temperament, even if she had not the additional advantages of interpretative talent and a polished vocal style.

Mme. Charlotte Maconda made her first appearance before a Worcester Festival audience, and quickly conquered her hearers by means of her captivating personality, her sweet, true voice, and her pyrotechnical handling of all kinds of vocal sky-rockets. She wanders at ease in the highest realms of the coloratura field, but also finds the right tone and timbre when the music lies in purely lyrical regions. In the middle and lower registers her voice is dark in color and velvety in texture. The "Mignon" and "Lucia" excerpts (the latter sung half a tone higher than the Sembrich key) delighted the audience beyond measure, and Madame Maconda was kept busy climbing on and off the platform and bowing and smiling her thanks.

Everybody had an encore, and finally the chorus put a fitting and sonorous end to the Festival by singing the Wagner number with splendid spirit and elan. The Worcester Festival of 1905 was at an end! Long live the Worcester Festival of 1906!

The Festival managers expect to clear all expenses, and to come out without a deficit. It will be the first time in the history of the forty-eight festivals.

In some foregoing paragraph it is stated that Franz Kneisel led all the orchestral works. That is a mistake, for Wallace Goodrich led the Bach work at the third concert.

Franck's "Beatitudes" ends with a phrase for strings identical with Liszt's famous opening theme in the E flat piano concerto. ("Ihr versteht ja alle



CHARLOTTE MACONDA.

nichts.") The "thematic coincidence" is unmistakable and little short of startling.

Mlle. Jolivet played Sarasate's "Zigeunerweisen" as her interpolated number on Friday night and scored a genuine hit.

Philip Hale came over from Boston and stayed throughout the festival. He and THE MUSICAL COURIER reporter agreed that Mozart's "Requiem" might have been buried with its composer without any serious detriment to the cause of music.

Harold Bauer has lost some of his respect for our American sense of humor. An interviewer from the Worcester Telegram tracked him to his room, and at the point of the pen forced from his unwilling lips several opinions about the American Girl. Spell with capitals. Bauer became facetious, and quite American in his replies, as he thought. The reporter wrote rapidly and never smiled. When he bade Bauer goodbye, the pianist



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EDITH CAVE.

winked at him reassuringly and patted him on the back. But the reporter never smiled. Next morning Bauer picked up the Telegram, and saw staring



ISABELLE BOUTON.

him in the face these headlines, in letters 2 inches high: "Bauer Tells of His Wife Ideal—Must Be an American, but Mustn't Be Too Intelligent—Pleasing Looks Are Essential, but All Beauts Are Barred." With blanched expression, modest Bauer read on that he "had been loved and admired by many women," but that he is "seeking the one girl over ocean and mountain and desert and valley"; that his wife must be "healthy and willing to travel"; that she must never annoy her husband by telling him "how proud she is of him"; that "she must not be thirty-three years younger than I am," and that his fingers, his arms, his legs, his hair and his body "are insured for a sum totaling \$100,000." The Telegram man also accuses Mlle. Jolivet and Bauer of "looking into each other's eyes like lovers" when they were introduced in the hotel lobby. Bauer was furious at the reporter. "I wish he were a piano and I could play the last movement of the Tchaikowsky concerto on him," said Bauer grimly.

Mlle. Jolivet was a pupil of Berthelie at the Paris Conservatory. In private life she is Mrs. Ley Vernon, wife of a Worcester tenor, who lives in London, and whose brother is on the festival committee.

"People at these concerts have been wondering who started the idiotic fashion of singing in a foreign language before an audience of English speaking people. Some of them remarked that it is hard

for the best linguists to follow a singer."—Worcester Telegram.

Our old friends from New York are at it again. The Times says that in his "Te Deum" Bruckner falls into "plain dullness" and that many of his themes cannot hide their "commonplace character." The Tribune, however, finds that the work is of "remarkable originality and power." In Mlle. Jolivet's playing the Tribune deplored her lack of "sharply marked rhythms." The Times, on the other hand, compliments her for playing with "much rhythmic incisiveness." Boston and New York, too, run afoul of each other. The Tribune pities Mlle. Jolivet for "seeming indifferent to warmth and beauty of tone," while the Boston Herald praises her for her "warmth and the beautiful sensuousness of her tone." Again, the Tribune advises her to "cultivate sincerity," the Boston Herald does tribute to her "true feeling." Oh, my brethren, where are we at? Does everything progress in this world except musical criticism?

The Bohemian Club entertained the visiting artists and newspaper men on Thursday evening. There were many choice spirits present—liquid and otherwise.

The elevator boy at the Bay State House is a philosopher. "Gee," he said, "I thought all them soloists what's engaged for the festival are artists." "What makes you think they are not?" "Well, they do nothing but practice, and practice, and practice, from the minute they get here until they go to the concert. It's like a conservatory of music in this hotel."

Two citizens were riding on a Main street car, and discussing the performance of Beethoven's "Ninth" Symphony at the Thursday evening concert. "That's a pretty high soprano part," remarked one; "I think it must run to—er—well—er—high C, I should say." "Pardon me," remarked the conductor of the car, who was listening to the conversation, "but the soprano part in the 'Ninth' symphony only goes as high as B." "How do you know?" asked the first speaker. "Because I sang in the chorus when the 'Ninth' symphony was given at the Worcester Festival in 1883," was the quiet reply of the conductor.

"There are all sorts of things in that Chadwick music," commented an amiable old lady after the "Cleopatra."

The program book, in speaking of Mendelssohn's "Italian" symphony, says of its second movement: "It contains bright, joyous music." Some misguided musicians have always imagined that the andante in question was one of the few sad things that Mendelssohn ever wrote. It is in the minor mode nearly throughout, and has quite the Tchaikowskian ring of unrelieved pessimism.

George Hamlin's singing pleased no one better than a white haired old gentleman, whose joy in the tenor's triumph was written all over the fine, wrinkled face. After the concert I met Hamlin walking to the hotel with the old gentleman. "My father," said the tenor.

Fashion Item: Wallace Goodrich was the only man in Worcester who wore a straw hat.

"I don't like the Gretchen music in Liszt's 'Faust,'" said one smug critic, "because it doesn't develop." Why should it? Does Gretchen develop?

F. E. Regal, the musical critic and feuilletonist of the Springfield Republican, was a visitor at the festival. His sister, Mary Regal, wrote some excellent reviews of the concerts for the Worcester Evening Gazette.

Madame Maconda told a funny story about her appearance last year at the Maine Festival. She had been billed as a "coloratura" soprano, and the good burghers of Bangor were expectant and also slightly puzzled. But one old lady waxed indignant, and meeting Mr. Chapman, the director, the day before the festival opened, she asked him point blank: "Do you mean to say, Mr. Chapman, that you are going to bring a colored singer to perform at these concerts?"

The Providence Journal has been represented at the Worcester Festival for sixteen consecutive years by W. A. Potter. He was there this year, as usual.

Mrs. Tryphosa Bates-Batcheller, the Worcester soprano, came on from Boston to hear one of the afternoon concerts. Mrs. Bates-Batcheller's father is the Hon. Theodore Bates, one of Worcester's most prominent citizens.

"When Conductor Goodrich made his final appearance before his chorus and the audience, 400 white handkerchiefs were waved at him. It is his



HARRISON BENNETT.

annual greeting, and is a relic of the days of Carri Zerrahn."—Worcester Telegram.

Finis—until 1906.

LEONARD LIEBLING.

#### Carlyle's Opinion of Musicians.

WHEN Joseph Joachim, the famous violinist, visited this country in the '70s he was taken by a friend to Carlyle's house in Chelsea and introduced as a well known musician. Pleading an engagement elsewhere, the friend then left, and Carlyle, who was just then starting for his morning constitutional, begged the violinist to accompany him, which he did.

"During our long walk in Hyde Park," said Joachim, when relating the story to his biographer, Andreas Moser, "the Sage of Chelsea" poured forth a stream of conversation about Germany, the King of Prussia, Bismarck, Moltke, the war, &c. At last I thought I ought to say something, and innocently asked the irascible gentleman if he knew Sterndale Bennett, the famous English composer. "No," he answered, abruptly, and added, after a pause: "I can't bear musicians, as a rule; they are such an empty headed, wind baggy set of people!"—London Tit-Bits.

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## A PLEA FOR SOMETHING NEW.

Can the "Allied Arts," Music and Painting Combined, Produce a New Art Form.

By SILAS G. PRATT.

FOR many years writers have spoken of the "allied arts," painting and music, but only on the stage, with vocal and instrumental accompaniment, acting and scenery, has the subject been given any consideration.

May I therefore be permitted to suggest a more intimate relationship and a more frequent conjunction of the two arts? It was in 1885 when, upon attending one of Stoddard's famous illustrated lectures, it occurred to me that a concert with pictorial illustrations would be more effective and equally popular.

Previously, I had heard the story of Bonaparte in Egypt, when a band in front of his tent played the old tune "Marlborough" (known in this country as "We Won't Go Home Till Morning"), and how the natives sang it and danced, because it was one of their own folk songs; and it seemed that it would be interesting to trace some tune down through the centuries, showing the different forms it might assume, and illustrate them with pictures of historic events.

The result was my "Musical Metempsychosis," or "The Transmigration of a Tune, from Pan to Wagner, comprising twenty-one numbers and some sixty illustrations from works of art."

The experience which that gave suggested the pictorial illustrations of the great battles of the Civil War, with the music of the "Battle Fantasia"; and again, that was re-

ceived with so much favor as to encourage my subsequent works, "Paul Revere's Ride," "The Revolution," and, lately, "The triumphs of Paul Jones."

It did not occur to me that I was gradually producing a new form of the "allied arts," but it now appears that there is the possibility of a new art form which shall, by the intimate and appropriate welding of painting and music, establish a new standard and produce a pleasure heretofore little known. How often the charm of beautiful music and scenery has been disturbed by the awkward personality of a singer, by an inappropriate gesture, or defects in costume; how often a magnificent picture on the stage, with orchestra, chorus and ensemble, will be made ridiculous by some supernumerary's mistake or by some other incident.

Indeed, the very ideality which the composer strives for is destroyed by the realism of the performance, and thus an artistic contradiction occurs.

It is this illogical juxtaposition which comes of placing living factors into the stage picture and then compelling them to speak in an ideal language (music) which is contrary to the realism of their very presence, that offends the sense of the "eternal fitness of things."

As a result, we find composers presenting most successfully, not real, but legendary characters. Especially is it impossible to present seriously in this manner historical characters, no matter how noble. No German composer has yet had the temerity to present Frederick the Great upon the operatic stage as a "helden tenor." Imagine the great founder of the Prussian Kingdom singing the story of his battles to an audience!

Also in America all historical characters are too real to place upon the stage. The musician would be counfounded subject for an insane asylum who would put George Wash-

ington or Lincoln upon the stage, and give either a tenor aria to sing! Yet these and all other well known and beloved heroes can be seen in picture without offense. If we ask ourselves why, it seems that it is because in the picture they remain undisturbed, still within the realm of ideality.

You may present a tableau of the Declaration of Independence, but you may not enact the signing without making it a burlesque.

Again, you may present a picture of the Battle of Princeton with Washington cheering on his troops, but if you try to act it, it seems funny.

You may look with reverence and love upon Lincoln signing the Emancipation Proclamation, but he must not step down from the picture and open his lips without painting you with a sense of the ludicrous. In the picture the ideal is preserved and remains steadfast; in action the real (contrary to sense and sentiment) is presented, and the ideal is destroyed.

It seems that while a painting representing a great battle satisfies the eye, it leaves to the imagination the completion of the action and suggests other and still more heroic deeds than that depicted for the moment.

Perhaps that is the reason why the mind, being given freedom of action, and the imagination, being left untrammelled by obtrusive naturalism, finds more delight and keener satisfaction than could possibly be found in the realism of the action itself.

It brings again to the front that well known and undisputed principle of art, in painting and sculpture, that "something must be left to the imagination" in order to be enduring and beautiful. It is the principle of suggestion to the mind, of arousing dormant, or, as yet, unformed fancies, which, in the great art of the masters, Beethoven, Chopin, Schumann and others, compels an enjoyment beyond the power of speech to express.

The painting or statue speaks, yet remains silent. Its eloquence is undimmed by a false intonation, awkward mannerism or conventional art.

This eloquent silence, this idealized realism, lends itself to a partnership with music most naturally and logically, each adding a charm to the other without in the least diminishing its individual value.

In the presentation of pictorial battle scenes, the heroic action, the carnage of the charge, the gallant defense and death, may be witnessed, understood and fully appreciated without the shock and horror of materialization; the music heightening the action and lending melodic wings to the imagination. A great war of several years duration can be illustrated by sixty views in the short space of twenty minutes. This fact may be better comprehended when we consider that twenty seconds is a long time to gaze upon a single picture.

Take an album of beautiful views of historical or natural interest, and you will find yourself passing on to the next in even less time than twenty seconds.

The miracle of the "mind's eye" grasps at a glance a view which leaves a lasting impression on the alert film of the intellect; and instantaneous photography celebrates no triumphs which the human soul has not long experienced.

It will, therefore, I think, become more and more apparent, that in combining the "allied arts," music and painting, judiciously, each serves to enhance the value of the other, and many combinations leading to new paths of beauty, new realms of enjoyment, and a loftier standard may be obtained because a purer and more reposeful atmosphere obtains. The combination thrills without shock; infuses joy unalloyed by pain; feeds the eye, delights the ear and inspires the mind without satiety.

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The performance of Mr. Hamlin was a real artistic pleasure. To the beautiful voice and brilliant schooling are joined intensity of lyric feeling, musical taste and spirit.—Berlin Allgemeine Musik Zeitung, March 23, 1905.

A great success was made by Mr. Hamlin. . . . What the singer offers is genuine art. His beautiful tenor voice is even throughout and in the lower as well as the upper register is equally fine.—Leipzig Abendzeitung, February 23, 1905.

Mr. Hamlin presented the songs unpretentiously with fiery passion and full glowing inspiration, which, in the direction of warmth and honest feeling, can seldom so be heard.—Dresden Neueste Nachrichten, February 22, 1905.

Mr. Hamlin is an uncommonly gifted artist. . . . It must be agreed that Mr. Hamlin's versatility was proved up to the very hilt.—London Daily News, May 23, 1905.

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"THE BARBARE OF THE CELLO"—Sunday News, Charleston, S.C., February 12th, 1905.

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## European Notes.

Leipsic Opera (recent productions)—"Fra Diavolo," "The Flying Dutchman," "Robert le Diable," "Hänsel und Gretel," "Les Cloches des Eremites."

Dresden Opera (recent productions)—"Fidelio," "Der Trompeter von Säckingen," "Lohengrin," "Merry Wives of Windsor," "Inquisitive Women" (comic).

Cologne Opera (recent productions)—"The Armorer," "Czar und Zimmerman," "Lohengrin," "Trovatore," "Merry Wives of Windsor," "The Jewess," "Mignon."

Willy Kruse will be one of the concertmasters at the Berlin Royal Opera, beginning in October.

Gustav Mueller, of Weimar, has been engaged as the new leader of the Nuremberg Philharmonic.

The Dessau Opera will produce "Anthony and Cleopatra," by Count Sayn-Wittgenstein.

Conductor Kähler, of the Mannheim Opera, will take Zumpe's old post as leader of the Schwerin Opera.

The Halle Opera began its new season middle of last month.

Brussels does not send very encouraging reports about Pol de Mont's "La Princesse Rayon de Soleil," recently produced in the Belgian capital.

Prague's operatic novelties will be Leo Blech's "Cinderella" and Eugen d'Albert's "Flauto Solo."

October 13 marks the date of the première of "Bruder Lustig," Siegfried Wagner's new opera. It is to be given at Hamburg.

Giordano's "Fedora" made a real hit recently in Marienbad.



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Oct.  
Sat. 7—Kan. City, Mo. (Twice Daily)... Priests of Pallas Festivities.  
Sun. 8—Mattoon, Ill. (Matinee)... Mattoon Theatre.  
Sun. 9—Terre Haute, Ind. (Evening) Grand Opera House.  
Mon. 10—Crawfordsville, Ind. (Matinee)... Music Hall.  
Mon. 11—Lafayette, Ind. (Evening)... Grand Opera House.  
Tues. 12—Frankfort, Ind. (Matinee)... Bilco Theatre.  
Tues. 13—Marion, Ind. (Evening)... The Indiana.  
Wed. 14—Greenville, Ohio (Matinee)... Trainor's Opera House.  
Wed. 15—Piqua, Ohio (Evening)... May's Opera House.  
Thu. 16—Urbana, Ohio (Matinee)... New Clifford Theatre.  
Thu. 17—Columbus, Ohio (Evening)... Great Southern Theatre.  
Fri. 18—Canal Dover, Ohio (Matinee)... Hardesty Theatre.  
Fri. 19—Canton, Ohio (Evening)... Canton Auditorium.  
Sat. 20—Cleveland, Ohio (Mat. and Eve)... Gray's Armory.  
Sun. 21—Elyria, Ohio (Matinee)... Elyria Theatre.  
Sun. 22—Akron, Ohio (Evening)... Colonial Theatre.  
Mon. 23—Pittsburg, Pa. (Twice Daily)... Exposition Music Hall.  
Sat. 24—New York City, N. Y. (Evening) Metropolitan Opera House

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### Resident Artists in Demand.

THAT a decidedly busy season in concert and oratorio is in prospect for some of our most prominent resident artists is already indicated by the early fall engagements of Corinne Welsh, the contralto; Anna Bussert, soprano; Frank Ormsby, tenor, and Claude Cunningham, baritone, all of whom are under the management of F. W. Haensel.

Corinne Welsh will begin a series of recitals at the Susquehanna University, at Selinsgrove, Pa., October 26.

Claude Cunningham, the baritone, whose popularity in the South is increasing with every appearance there, will revisit numbers of the large cities in a concert tour during the months of November and December. In addition to this tour Mr. Cunningham has been booked to sing in many of the largest oratorio productions in various parts of the country this winter.

Anna Bussert has just been engaged for a series of recitals in the Northwest early in the spring. She is a versatile singer of marked ability and was chosen from a list of candidates that included singers from all over the country as well as Canada.

Frank Ormsby, who is also winning public favor as a

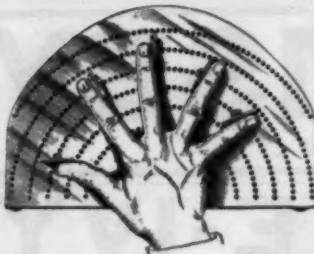
representative American lyric tenor, is booked for a series of concerts in Southern States. Mr. Ormsby's talents have long been recognized in the Middle and Far Western States, where he not only appeared in concert and oratorio, but was a favorite in grand and comic opera productions for several years. His artistic work was further rewarded with the professorship of vocal music in the University of Denver. Upon coming East this year he decided to make a specialty of concert and oratorio, in which branches his services will undoubtedly be in great demand.

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Few will forget Mme. Wellington; a dramatic soprano of tremendous range and power. She created a sensation and was favored with many recalls.—London Daily News.

Mme. Wellington possesses a perfect vocal instrument of exquisite quality, and although her phenomenal range and the bell like tones of the upper register are superb, she leaves nothing to be wished for in her beautiful, mellow lower tones.—London Daily Standard.

Her musical interpretations and purity of tone entitled this gifted artist to the consideration which her audience accorded her.—London Echo.

With a phenomenal range and an organ of great power, Mme. Wellington possesses a birdlike perfection of technique which enthralled her audience.—London Daily Leader.

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SOPRANO

## ENGAGED WITH

Albany, N. Y., Musical Association.  
Ann Arbor, Mich., May Festival.  
Auburn, N. Y., Choral Union Club.  
Boston, Mass.,  
Handel and Haydn Society.  
Apollo Club.  
St. Cecilia Society.  
Singing Society Club.  
Chickering Chamber Concerts.  
Brooklyn, N. Y., Brooklyn Institute.  
Binghamton, N. Y., Choral Club.  
Brockton, Mass., Choral Society.  
Boulder, Col., Friday Musical Club.  
Columbus, Ohio, Oratorio Society.  
Liederkrans.  
Woman's Musical Club.  
Chicago, Ill., Apollo Club.  
Champaign, Ill., May Festival.  
Concord, N. H., May Festival.  
Denver, Col., Tuesday Musical Club.  
Detroit, Mich., St. Cecilia Society.  
Duluth, Minn., Matinee Musical Club.  
Dover, N. H., Choral Society.  
Easton, Pa., Oratorio Society.  
Grand Rapids, Mich.,  
May Festival.  
St. Cecilia Society.  
Gloucester, Mass., Choral Festival.  
Greensboro, N. C., May Festival.  
Galveston, Tex., Ladies' Musical Club.  
Houston, Tex., Woman's Choral Club.  
Halifax, N. S., Symphony Society.  
Hartford, Conn., Oratorio Society.  
Harrisburg, Pa., Choral Society.  
Ithaca, N. Y., May Festival.  
Keene, N. H., Chorus Club.  
Louisville, Ky., May Festival.  
Lynn, Mass., Choral Society.  
Lowell, Mass., Orchestral Society.  
Lebanon, Pa., Choral Society.  
Lynchburg, Va., Choral Society.  
Minneapolis, Minn., Philharmonic Society.  
Milwaukee, Wis., Choral Society.  
Muskegon, Mich., Musical Club.



## ENGAGED WITH

Meriden, Conn., Choral Society.  
Meadville, Pa., College of Music.  
New York, N. Y., Arion Society.  
Mendelssohn Glee Club.  
Mozart Verein.  
New York Festival Chorus.  
Banks Glee Club.  
Harlem Philharmonic Society.  
Harlem Oratorio Society.  
New Haven, Conn., Oratorio Society.  
Symphony Orchestra.  
Newark, N. J., Orpheus Club.  
Newburyport, Mass., Choral Union.  
Nashua, N. H., Oratorio Society.  
New Britain, Conn., Oratorio Society.  
Ottawa, Canada, Choral Society.  
Oberlin, Ohio, Musical Union.  
Ocean Grove, N. J., Festival Chorus.  
Orange, N. J., Mendelssohn Choral Union.  
Philadelphia, Pa., Oratorio Society.  
Fortnightly Club.  
Pittsburg, Pa., Mozart Club.  
Providence, R. I., Arion Society.  
Richmond, Va., Wednesday Club.  
Reading, Pa., Choral Society.  
St. Louis, Mo., Choral Symphony.  
St. Paul, Minn., Choral Club.  
Syracuse, N. Y., May Festival.  
Liederkrans.  
Saginaw, Mich., Thomas Orchestra.  
Springfield, Mass., Musical Festival.  
Savannah, Ga., Musical Club.  
Spartanburg, S. C., May Festival.  
Scranton, Pa., Oratorio Society.  
Salem, Mass., May Festival.  
Toledo, Ohio, Eurydice Club.  
Oratorio Society.  
Troy, N. Y., Choral Society Club.  
Trenton, N. J., Choral Club.  
Washington, D. C., Choral Society.  
Singerbund.  
Worcester, Mass., Choral Club.  
Watertown, N. Y., Musical Society.  
Yonkers, N. Y., Choral Society  
and many others.

## PRESS NOTICES

Mme. Rio displayed a temperament and musical intelligence of the highest order.—New York Evening Post.

The Arion Society made the acquaintance of a magnificent artist.—New York Staats Zeitung.

Nothing equal to Anita Rio's singing of "Come Unto Him" has been heard in Boston for a long time—Philip Hale in Boston Herald.

Anita Rio is about the best soprano Boston ever hears.—Boston Globe.

It is doubtful if her equal as an interpreter of the Messiah can be found.—Philadelphia Evening Bulletin.

As an example of pure singing, one will never hear anything more beautiful than her rendition of "I Know that My Redeemer Liveth."—Philadelphia Ledger.

If Mme. Rio continues in her upward progress, she will be justly acclaimed a second Patti.—St. Louis Globe Democrat.

Mme. Rio sang to those who understood music and was frequently paid the tribute of tears.—Duluth, The Tribune.

Miss Rio was superb as Aida. The ease with which her voice of silver dominated every climax was wonderful.—Minneapolis Evening Tribune.

The role of Aida by Mme. Rio was perfectly done, her glorious voice and art combining to delightful justice.—Minneapolis Times.

In the "Inflammatus" from the "Stabat Mater" her great voice triumphantly dominated the full chorus and orchestra.—St. Paul Globe.

Mme. Rio has all the attributes of the truly great artist.—St. Paul Pioneer Press.

Mme. Rio's singing is a perfect lesson in tone production.—Washington Post.

Anita Rio was the artist of the day and more than proved herself worthy of the title.—Grand Rapids Evening Press.

The memory of her singing of the Messiah has made as great an impression as that achieved by any soloist the Festival management has had in recent years.—Worcester, Mass., Daily Telegram.

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## Tour of Grand Opera in English.

Henry W. Savage's Splendid Company, With a Train Load of Artists, Musicians and Productions, to Visit Eighty Cities in a Repertory That Includes "The Valkyrie," "Lohengrin," "Tannhauser," "Aida," "Rigoletto," "Faust" and "La Boheme."

**U**AST strides have certainly been made in American musical education, and, better still, in appreciation of native artists, when such packed audiences turn out for grand opera in English as those which welcomed Henry W. Savage's splendid company in Greater New York during the opening week of its tenth season, that began last Monday night. This really celebrated organization has achieved such pronounced success as to deserve being styled one of our established American institutions.

Wonderful progress has been made in the popularizing of grand opera since Manager Savage first led his English speaking forces out of Boston. During the first few years he wisely refused to venture far from Eastern musical centres, but within the past three seasons his company has become a full blown enterprise and is in demand throughout the country. Not only have his productions assumed such magnificent proportions as to rival the most pretentious ever shown in America, but his native prime donne tenors, baritones and basses have mastered the grand opera art so perfectly that they are now able to interpret the most exacting roles found in the greatest masterpieces. Their work in the Wagnerian music dramas is especially finished. No further evidence of the wonderful beauties of operas in our own tongue need be offered than that of the Savage superb production of "Parsifal" last season. It is only fair to predict that this courageous manager will achieve as fine a success in his forthcoming production of "The Valkyrie," which is to be the first of "The Ring" operas to be given in the vernacular.

New York music lovers this week are enjoying a repertory that consists of Verdi's "Rigoletto" and "Aida," Wagner's "Tannhäuser" and "Lohengrin," Puccini's "La Bohème" and Gounod's "Faust." Following the New York engagement the productions will be loaded on a special train and the Savage Company will begin its cross-continent tour. That it will receive the ovations bestowed last season and which bespeak a remarkable revival of patriotic interest in the works of the master composers when sung in English may be regarded as a foregone fact.

It is interesting to note the progress during recent years in combatting the old prejudice against grand opera in our own language. When grand opera had its birth three centuries ago in Florence a new standard was set for the highest form of musical art. Since that day the master composers have embalmed in glorious melodies the mythology, legends and historic lore of past centuries. However, American musicians have always been denied the encouragement necessary to inspire competition with the works of genius in other countries, so that the twentieth century still finds us yielding homage to the imported article.

Until the advent of the Savage Grand Opera Company native artists were barely tolerated unless having first secured a reputation abroad. This is all the more regrettable since Americans show the most prodigious appreciation of the divine gift of melody.

No other people expend such sums for the pleasure of

being entertained; nowhere do they bow so low to the great artists or crown them with such golden favors.

It is easy to understand why this rich praise has been withheld from native art and artists. By adroit advertising on the part of those who look solely to our musical millionaires for patronage, and by offering fabulous salaries to foreign singers who refuse to sing for us in our own tongue, Americans have been falsely educated to believe that operatic art was not "art" unless it bore the foreign imprint.

During the ten years in which Henry W. Savage has maintained his English grand opera company, a new chapter has been written for the history of music in America. Mr. Savage's persistence has won approval of the musical world and the opportunity afforded by his organization to ambitious and talented American vocalists has made his name familiar in every music school in the land.

For this reason it is a pleasure to record the vast strides made by his company, for its work is surely one of the most influential factors in higher musical education. There is promise that "musical gold bricks" in the near future will hardly bring as fine a price as in the past, and that American artists will soon receive the recognition at home that is extended by other countries to their talented vocalists. If America is to compete with the Italian, French and German schools of opera, we must produce opera in our own tongue and in no other. To Americans the language of the nation must necessarily be the most musical as well as the most vigorous, versatile and comprehensive. Vocal teachers on the Continent have pronounced the American voice the most brilliant and penetrating of any that are now being cultivated in foreign studios, and it remains only for the American artists to receive full recognition at home to insure the permanent success of grand opera in English.

This season Manager Savage has the finest corps of silver voiced sopranos and deep throated contraltos, of robust tenors, resonant baritones and stalwart basses, as well as the best chorus of cultivated voices, he has ever brought together. His interpretations of the grand opera classics should be rewarded with even greater praise than last season.

The tour of his company has been laid out on extensive lines, including over eighty engagements between Boston and Vancouver, Montreal and New Orleans. All principal cities of the East, South and West will be visited before the company returns again to New York.

The company will number over 150 in its vocal forces and will be accompanied throughout the tour by an orchestra of fifty symphony musicians. As conductors Mr. Savage still retains the superbly equipped N. B. Emanuel and Elliot Schenck, one of the Wagnerian authorities in this country, and who, with the exception of Walter Damrosch, is the only native musician that has risen to the rank of a grand opera conductor. As assistant conductor the talented violin virtuoso, Eugene Salvatore, has been engaged.

Among the favorite artists of former years still singing

with the company are Gertrude Rennyson, Rita Newman, William Wegener, Joseph Sheehan, Winfred Goff, Arthur Deane and Thomas D. Richards. The new artists include sopranos Moriora Serena, who was Jean de Reszke's star pupil and who won instant favor Monday night in the title role of "Aida"; Florence Scarborough, who has just returned from two years' study in Paris, and Millicent Brennan, a young Canadian prima donna, one of Rose Caron's Paris pupils. The contraltos include Margaret Crawford, who sang in the Wagnerian operas at the Royal Opera in Wiesbaden, and who made her successful American debut Tuesday night as Ortrud, together with Claude Albright, the talented mezzo-soprano, who shared honors as Kundry last year in Mr. Savage's "Parsifal" production. The new male voices include Francis MacLennan, an admirable tenor, who sang Parsifal last year, and the basses, Otley Cranston and Robert Kent Parker, both of the "Parsifal" company.

Beginning next week Mr. Savage will give Newark its first grand opera season in twenty years, after which there will be a brief tour of New England cities before the annual engagement in Boston. From there the company will visit Canada, tour the Middle Western States, make a complete itinerary through the South, including its second season in New Orleans, and then leave for the Pacific Coast, returning from British Columbia by way of Winnipeg, Minneapolis, St. Paul and Milwaukee. The entire itinerary is as follows:

October 2-7, Montauk Theatre, Brooklyn.  
October 9-14, Newark Theatre, Newark.  
October 16, Smith's Theatre, Bridgeport, Conn.  
October 17-18, Parson's Theatre, Hartford, Conn.  
October 19, Academy of Music, Northampton, Mass.  
October 20, Court Square Theatre, Springfield, Mass.  
October 23, Colonial Theatre, Pittsfield, Mass.  
October 24-25, Worcester Theatre, Worcester, Mass.  
October 26-28, Opera House, Providence, R. I.  
October 30, November 11, Tremont Theatre, Boston, Mass.  
November 12-18, His Majesty's, Montreal.  
November 20-25, The Princess, Toronto.  
November 27, December 2, Star Theatre, Buffalo, N. Y.  
December 4-9, Nixon, Pittsburg, Pa.  
December 11-16, Columbia Theatre, Washington, D. C.  
December 18, Norfolk, Va.  
December 19-20, Richmond, Va.  
December 21, Columbia, S. C.  
December 22, Charleston, S. C.  
December 23, Savannah, Ga.  
December 25-26, Grand Opera House, Atlanta, Ga.  
December 27, Birmingham, Ala.  
December 28, Montgomery, Ala.  
December 29-30, Mobile, Ala.

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January 1-6, Tulane Theatre, New Orleans.  
 January 8, Vicksburg, Miss.  
 January 9-10, Memphis, Tenn.  
 January 11, Little Rock, Ark.  
 January 12-13, Dallas, Texas.  
 January 15, Galveston, Texas.  
 January 16-17, Houston, Texas.  
 January 18-19, San Antonio, Texas.  
 January 20, Fort Worth, Texas.  
 January 22-27, Broadway Theatre, Denver.  
 January 29, Pueblo, Col.  
 January 30, Colorado Springs, Col.  
 January 31, en route.  
 February 1-3, Salt Lake Theatre, Salt Lake City, Utah.  
 February 5-7, Portland, Ore.  
 February 8-14, Seattle, Wash.  
 February 15, Victoria, B. C.  
 February 16-17, Vancouver, B. C.  
 February 19, Bellingham, Wash.  
 February 20-21, Tacoma, Wash.  
 February 22-24, Spokane, Wash.  
 February 27-28, Butte, Mont.  
 March 1-2, Helena, Mont.  
 March 3, Fargo, Dak.  
 March 5-7, Winnipeg, Manitoba.  
 March 8, Grand Forks, N. Dak.  
 March 9-10, Duluth, Minn.  
 March 12-14, Minneapolis.  
 March 15-17, St. Paul.  
 March 19, Sioux City, Ia.  
 March 20, Des Moines, Ia.  
 March 21, Lincoln, Neb.  
 March 22-24, Omaha, Neb.  
 March 26-31, Willis Wood, Kansas City.  
 April 2-7, Century, St. Louis.  
 April 9, Terre Haute, Ind.  
 April 10-11, Indianapolis, Ind.  
 April 12, Toledo, Ohio.  
 April 13-14, Louisville, Ky.  
 April 16-21, Davidson, Milwaukee.  
 April 23-24, Grand Rapids, Mich.  
 April 25, Canton, Ohio.  
 April 26, Erie, Pa.  
 April 30-May 5, Rochester, N. Y.  
 May 7, Auburn, N. Y.  
 May 8, Ithaca, N. Y.  
 May 9-10, Syracuse, N. Y.  
 May 11, Schenectady, N. Y.  
 May 12, Albany, N. Y.

#### Gerardy to Open Season in Indianapolis.

JEAN GERARDY is to open his season at Indianapolis November 6, at the first in the series of concerts in that city, directed by Ona B. Talbot.

Gerardy will introduce for the first time in this country, at the Philharmonic Society concert on January 5 and 6, the new Jules Jourgen concerto, never before heard in America. It is in three movements, with a cadenza by Gerardy. When Ysaye was here last season he spoke to many of the musicians of this new concerto and told the Philharmonic Society they should not fail to have Gerardy play this new and great work, should he appear with them.

#### Exonerated.

Mr. Hinote lives at Gentry, but he is not a vocalist.—St. Joseph (Mo.) News-Press.

#### Leopold Stokowski.

LEOPOLD STOKOVSKI, the new organist and choir-master of Saint Bartholomew's Protestant Episcopal Church, Forty-fourth street and Madison avenue, is of Polish-Irish descent. He is a graduate of Queen's College, Oxford, England; pupil of Sir Walter Parratt, the master of the King's Musick; of Sir Charles Villiers Stanford, the Cambridge professor, and Sir Frederick Bridge, organist of Westminster Abbey.

At the age of sixteen he became a Fellow of the Royal College of Organists; at nineteen he was appointed organist and choirmaster of Saint James' Church, Piccadilly, attended by the royalty and aristocracy of England, and at twenty-one he took his musical bachelor's degree at Ox-



LEOPOLD STOKOVSKI.

ford, and it is safe to say he is the youngest organist Saint Bartholomew's has engaged. He is well known in London as an orchestral conductor.

#### Alice Nielsen in Grand Opera.

ALICE NIELSEN, the American prima donna, is to sail from England October 13 on the steamer Cedric. Her season will open in Washington, D. C., November 1. Miss Nielsen, who was last heard here in comic opera, has been away from America three years, and during that time has risen to the rank of a star in grand opera. Samuel F. Kingston, representing F. Ziegfeld, Jr., is arranging details for the forthcoming tour of the singer in this country.

#### The Nelsy 'Cello.

(From the Pittsburg Leader.)

THAT reminded another in the crowd of another musician who was also filled with the idea that the book of knowledge had been written from his dictation. This old chap played on a number of instruments, and declared he

could build or repair any instrument he ever saw. One time he was commissioned to repair a bass viol which had been badly wrecked by its owner, who had fallen on the slippery sidewalk. Old H— took the big fiddle and worked on it a couple of days and finally had it all glued and fastened nicely together. Then he proudly raised it from the bench. As soon as it reached an upright position there was a great clatter and scratching inside it. The old chap gazed in horrified wonder, and then clapped his hands to his head as the meaning of the strange noise dawned upon him. He had left two hammers, a file and a glue pot inside the bass fiddle.

#### Institute of Applied Music.

THE American Institute, Kate S. Chittenden, dean, has reopened for the season. A series of three students' recitals by Ethel Peckham, October 13, followed by Edith Compton and Elizabeth D. Clark, and faculty recitals are planned, the latter by Paul Savage, October 20, and Margaret Goetz, November 17. The musical teas will be resumed. The curriculum booklet is interesting, showing the required work before taking examinations and graduation in piano, violin, organ, theory and voice.

#### The Master School of Music.

MADAME JAEGER and Mr. Beigel have been making interesting and important plans for the development of the vocal department of the Master School of Music, Brooklyn. Madame Jaeger writes to the directors that she has made programs for entertainments, and has given much time to considering the interests of the Master School, and hopes to make the vocal department the greatest school of its kind in the world.

#### Maud Powell Welcomed Home.

MAUD POWELL, an American, and one of the great violinists of the world, arrived in New York Sunday, October 1, from her interesting tour through South Africa. The famous artist received a warm welcome from relatives and friends who awaited her arrival. She will play in many concerts and recitals throughout the season.

#### Wellington as Vocal Soloist.

MARTEAU and Gerardy will give three joint recitals in New York—two in January and one in February. Madame Wellington will be the vocal soloist at each. The programs will be announced shortly. They are now being arranged by Marteau. Something especially interesting is promised.

#### Rich to Play Here.

THADDEUS RICH, a young American violinist, is to be among the new comers this season. He will be heard in New York.

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## Musical People.

**Louisville, Ky.**—E. Clinton Keithley, a young singer and orchestra player, who has been rewarded with some financial success through the popularity of his song "In the Valley Where the Ohio River Flows," is continuing the work of setting geography to music, and has just finished a companion song entitled "In the Hills of Indiana."

**Fall River, Mass.**—A piano recital by Louise Frances Brooke, a twelve years old pupil of J. Thompson Myers, was given before a large audience in the C. S. Greene rooms in Main street.

**Haverhill, Mass.**—Pupils of M. Hills gave a piano recital in which Fanchon Hills, Ruth Mitchell, Miss Schworer and Miss Lavigne played selections by Wagner, Chamade, Raff, Weber, Hauser and Krzyanowski.

**Saratoga Springs, N. Y.**—Georgia Yager, soprano, and Arthur G. Hughes, the Welsh baritone, gave a musicale in the parlors of the Vermont House. Their program consisted of French, German and English ballads and several duets.

**Madison, Wis.**—Genevieve Church Smith has returned from a year's study in Europe. During her stay abroad she visited Berlin, Italy and Paris, and took lessons from Madame Viardot.

**Rochester, N. Y.**—A new string quartet, consisting of Hermann Dossenbach, Paul Verpoest, George Henricus and Felix Boucher, will be heard at local society musicales this season.

**Atlanta, Ga.**—Miss Wartman, of Citra, Fla., was the soprano soloist of an informal musicale in the Windsor Hotel parlors. She was assisted by Miss Cawthon, soprano; Miss Thomas, alto, and Wallena Harper and Miss Walton, pianists.

**Elizabeth, N. J.**—An organ recital was given by Frank Miller, of New York, in the Madison Presbyterian Church. Bach's "Praeludium," "Suite Gothique," by Boellman, Widor's "Toccata" and gavotte by Thomas were some of Mr. Miller's solos. He was assisted in the vocal part of the program by Gladys Urner, soprano; Edward K. Taylor, tenor, and Jane Whittemore, organist of the church, who acted as accompanist.

**Nashville, Tenn.**—Carinne Tabler, soprano, and Dorothy Orbison Cooney, reader, gave a musical entertainment in the Presbyterian church. Foster's "Serenade," Riego's "Slave Song" and an operatic selection were Miss Tabler's numbers.

**Brockton, Mass.**—Edith Pike and her pupils entertained their friends in the Masonic Building. Elizabeth Lepoids, pianist; Marion Lepoids, cornetist, and Sara E. Lepoids, accompanist, played several trios. Other pupils who took part were Elizabeth Mangan, Mildred Austin, Walter E. Oliver and Edith Milliken.

**Ansonia, Conn.**—W. D. Halle's Chorus Club, with the assistance of Mildred Babcock, soprano; Alice Mertons, contralto, and H. S. Bartlett, organist, gave a concert in the Congregational church. The members of the club are: First tenors, J. W. Rose, G. H. Russell, E. P. Curtis; second tenors, C. F. Heine, H. S. Bartlett, W. D. Halle; first basses, Dr. F. C. Hotchkiss, I. A. MacConnell, Frank Hotchkiss; second basses, A. E. Wilson, John Burr, L. E. Hebbard.

**Des Moines, Ia.**—G. O. Freiermood, baritone, gave a recital in the Hotel Chamberlain. Ballads by Schubert and Schumann and a dozen English songs made up his program.

**Avoca, N. Y.**—Mrs. Homer Wagner has organized a young people's chorus club for the study and practice of chorus singing and church music.

**Racine, Wis.**—Pupils of Leo Tecktonius pleased a large audience in the Y. M. C. A. Hall with a piano and vocal recital. Louise Rowlands, pianist, played Scarlatti, Rubinstein and Leschetizky compositions. Jeanne Tecktonius, soprano; Frederick Lochner, 'cellist, and Leo Tecktonius, accompanist, assisted.

**Warsaw, N. Y.**—A violin and piano recital by Mrs. L. H. Tyler and Lillian Baldwin and G. A. Mix, clarinetist, was well attended in the Town Hall. Miss Baldwin is a pupil of E. R. Nicolai, of New York.

**Lebanon, Pa.**—Pupils of Carrie Bordleman gave a recital in Miller Music Hall. Elizabeth Schock, pianist, and Gertrude C. Regennas, soprano, assisted.

**Granville, N. Y.**—Alice Baldwin, the music teacher, has resumed her studio work.

**Torrington, Conn.**—A choral society has been organized by Richmond P. Paine. It has 125 members.

**Troy, N. Y.**—The Emma Willard Conservatory scholarships for piano, violin and voice were awarded for this year to Anna Williams, Elsie Wales, F. G. Packard and Frank Wilson.

**Trenton, N. J.**—Vocal and instrumental music have been added to the course of studies in the State Home for Girls and the moral effect is already noticeable in the improved attention to discipline by many pupils. Mrs. H. C. Birkholz is the music teacher.

**Chandler Valley, N. Y.**—An organ recital by pupils of John Phelps was given in the United Brethren Church. The players were Elton Sands, Olive Ramberg, Clair Allen, Earl Lawson, Evaline Peterson, Effie Crempenshaw, Willis Millspaw, Laura Swanson, Grace Palmer, Alice Delamater and Lillian Anderson.

**Seabright, N. J.**—A musicale was given at the Rumson Bluff home of Mrs. John J. McCook. Charlotte M. Lesser, soprano; Howard V. Pascal, tenor, and Ernest B. Manning, pianist, were the soloists.

**Little Rock, Ark.**—The Monday Musical Club held a musicale and reception at the home of Sarah Blanks. Piano and vocal solos were given by Marguerite Niemeyer, Louise Evans, Elizabeth Tustin, Bernardine Jarrett, Alleen Niemeyer, Anna Oliver, Marion Clarke, Dorothy Niemeyer, Courtney Carroll, Louise Sanders and Amner McClerkin.

**Wichita, Kan.**—Blanche Imboden, soprano; Amy Tucker and Ruth Imboden, pianists, all of whom are pupils of Mary Findley, gave a recital in the home of Mrs. Whitney Tucker. Another good musicale was that given by Mrs. McGrainger, with the aid of Hortense Imboden, pianist; Harriet Stanley and Mrs. Miller, sopranos; P. Hoerring, violinist, and Blanche Imboden, soprano.

**Stockbridge, Mass.**—Alice Cummings, pianist, and Mr. Cummings, violinist, gave a recital, which included Wagner's "Parsifal" music.

**Albion, N. Y.**—Phebe May Roberts gave a recital in the Pullman Memorial Church, with the assistance of A. W. Ashley, Elizabeth Woods and Ernestine Beckwith.

## QUESTIONS AND ANSWERS.

### Appreciated Article.

536 CONSTITUTION,  
SALT LAKE, Utah, September 30, 1905.

*The Musical Courier Company:*

I just want to tell you how much I enjoyed your talk on voice placing. Why not give us more? It is one of the best articles I have read, and I guess I am not alone. Hoping to see more on the same line,

Yours for success,  
CHAS. KENT.

### Mark Hambourg in South Africa.

MORE criticisms from the antipodes about Mark Hambourg's performances read:

There could be no greater testimony to the impression created in Durban by Hambourg at his first recital on Tuesday than the fact that two hours before the concert commenced last night people were waiting to get in, and the orchestra had to be utilized to accommodate the public. No other artist who has ever been in the country, by his sheer artistic gifts and astounding ability, has ever so completely taken a Durban audience by storm, and we have not the slightest doubt that if another concert had been given the hall would have again been packed. Mr. Hambourg's program last night was an even more exacting one in its entirety than that of the previous night, but technical difficulties do not exist for such a player as Hambourg. He is the virtuoso, the great artist, the interpretative genius to the finger tips. He invests every piece he plays with the stamp of his own strong individuality, and he brings out the composer's ideas at the same time in such a manner that even the simplest music acquires a new meaning under his touch. Mark Hambourg is a marvellously correct player; if he does take a liberty with the composer's text, the composer never suffers, and to such a great artist as he is the interpretation of the music as he conceives it justifies anything he may do.—The Natal Mercury, August 14, 1905.

It was Carlyle who declared that music led one to the edge of the infinite and enabled one for moments to gaze into it. The phrase recurs to the memory in attempting to describe the playing of Mark Hambourg, who gave a recital at the Town Hall last night. It would be an impertinence on our part to attempt to criticize the work of such an artist as Hambourg, but it is at least permissible to record our impressions, and the most dominant impression was in respect of the overwhelming personality of the man. He is not merely a great virtuoso, a world acclaimed artist at twenty-six, he has what is denied to so many brilliant artists—the divine gift of genius. One may disagree with Hambourg's interpretations of a master or a work, but the interpretation itself is beyond criticism. It is the supreme musical expression of the artist's own soul—of his individual consciousness of the meaning of the composer. Hambourg has been advertised as the most sensational living pianist. He is sensational, it is true, in that he achieves sensational effects, but it would be more correct to describe him as the most individualistic pianist of the day. Even when he sinks his own personality he strikes one as being almost as much creator as interpreter. Whether the composer be Beethoven, Bach, Chopin, Mendelssohn, the immense distinction of the pianist asserts itself, the temperamental force of the virile and imaginative artist is irresistible, and makes the interpretation peculiarly his own. He hypnotizes the audience. He places them under a spell, which only ceases when the music is over. The music may mean different things to different people, but no one who loves music can be unresponsive to the magnetism of the dark haired young man, gifted by the gods with a power possessed by a very few mortals since the world began.—The Times of Natal, August 13, 1905.

The Rotterdam Opera was opened October 1, with "Tannhäuser."

The familiar old German farce, "Robert and Bertram" has been arranged as a comic opera by Otto Fiebach, of Königsburg.

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**'ROUND ABOUT THE TOWN.**

Laura E. Morrill will begin a series of musicales in her apartments at the Chelsea, West Twenty-third street, next month, in which many of her artistic young singers will take part. Miss Morrill has had an unusually busy year and taught all through the summer. Her fall work has been increased by the return of some of her professional pupils. Edna Hudson, of Boston, has just returned to resume her studies and to sing in a local church.

Lillia Snelling, who spent the summer on the Massachusetts coast, where she took part in several society musicales, has also continued her lessons. Miss Snelling is contralto soloist of the Fifth Avenue Baptist Church. Her style of singing was commented upon favorably by numbers of musicians in a recital at Bennington, Vt., on September 26, when she was assisted by Ericsson Bushnell and Harry Rowe Shelley.

Ella Grace Larom, the vocal teacher, has returned from a trip abroad. With several of her pupils Miss Larom spent the greater part of the summer in Italy, where she made a further study of the Italian method, of which she is an exponent. While there she took part in several concerts, her rich contralto voice and manner of using it being favorably commented on by some of the Italian masters. Miss Larom will resume her Carnegie Hall class on Mondays and Thursdays of each week. Her new studio in the Nesmith Mansion Brooklyn, will take up her time on Tuesdays and Fridays, and she will go to New Haven, Conn., to her Wednesday class.

J. Austin Williams bade farewell to his New York friends last week and is now ensconced in his studios in Minneapolis busily engaged with his singing pupils.

Mrs. Price and Miss Cottle, of the Price-Cottle Conservatory of Music, entertained their pupils with a reception and musicale in the school building, Seventh avenue and 125th street, last Monday afternoon.

H. Lee Meader, author of the comic opera "Alimony," epigrammatically says: "Most musicians are wedded to their art, but they don't find it out until the honeymoon begins to bump the bumps."

Florence Atwood-Fox, the soprano, who for the past three years has held the position of soloist in the Trinity M. E. Church choir in Albany, has come to this city and will devote the coming season to oratorio, concerts and recital work. Miss Fox's voice is a pure limpid soprano of the bel canto style, of wide range. She is a thorough and conscientious artist whose work ought to place her in the front ranks of local concert sopranos.

Walter R. Anderson has returned to the city from an extended Western trip that combined musical business with recreation.

**Obituary.**

**Jacob Litt.**

JACOB LITT, who in his long career as a theatrical manager had promoted many musical productions, died September 27, at Dr. Bond's sanitarium in Yonkers. Mr. Litt acquired the Broadway Theatre in 1899, and conducted it of late jointly with A. W. Dingwall. He leaves a widow and two children.

**England Lionizes Kubelik.**

KUBELIK continues to keep London and all England at his feet. The great Bohemian violinist played at New Brighton last week, and the large hall—capacity 4,000—could not begin to hold all who were eager to sit under the spell of his magical playing. Extracts from several leading English papers, which are appended, will show the treat in store for American music lovers when this master of the bow comes this winter for his second tour of this country under the direction of Hugo Görlitz:

Jan Kubelik, the wizard of the violin, cast his spell over a very large audience in the Winter Gardens Pavilion on Sunday evening, and received the homage that was his due. Not content with storming and stamping their enthusiastic appreciation of the great violinist's masterly efforts in the pavilion, and exacting two encores, the audience waited for him as he left the stage entrance and renewed their applause. Such a demonstration has rarely been witnessed, even in that hall of many triumphs, but Kubelik, probably well used to such scenes, smilingly acknowledged the plaudits, and, with an attendant to clear the way, he passed on, accompanied by his party, which included his Countess wife—but not the twins—to the side entrance of the Gardens in Carter street. But his admirers followed him even there; and as he drove away bowing and smiling and raising his hat, they were still in the midst of their appreciation, even in the open street.

It is rarely that Blackpool audiences are so carried away, but there was some good excuse for them on Sunday night, for Kubelik, on the authority of many competent musicians who were there, and who have heard the great violinist on many previous occasions, excelled even the standard which he himself has set up. It is certain, at any rate, that he played better than on his former appearance at Blackpool—which is saying a great deal.—Blackpool Gazette, June 13, 1905.

Kubelik had an overflowing audience for his jubilee concert last week, marking his twenty-fifth London concert. He played, among other things, the Mendelssohn concerto, and he displayed to the full his charming tone, his most polished execution, and his refined brilliance. At the end he was greeted with a tumult of applause, and was the recipient of a large laurel wreath. The concert served to introduce to London the distinguished opera conductor from Dresden, Herr Schuch.—Western Press, Bristol, June 26, 1905.

**Ambidexterity in Music.**

(From the London News.)

SPeAKING at the Guild Hall School of Music recently, Dr. Cummins said ambidexterity was a subject of the greatest importance to the welfare of music. Very few people seemed to understand the great ambidexterity needed in the proper manipulation of a drum. It was a curious thing, in the matter of double handedness, that while the Welsh play the treble strings of the harp with the left hand and the bass with the right hand continental peoples who use that instrument played with their hands vice versa. Again, there was something more than ambidexterity in the highly accomplished modern organist, for he was one who, while playing with both hands, had to work stops and pedals, some with his feet, knees, and even with his back.

Minnie Crouch played a piano solo, "Etude Fantasia," with the left hand only, and Dr. Cummins remarked that unless one looked it sounded as if both hands were used. Dorothy Bull played a violin solo, the "Zigeunerweisen" of Sarasate, in which several passages occur where, in addition to the stopping of the strings with the left and the bowing with the right hand, a pizzicato accompaniment is played with the left hand. Jennie Hyman performed a solo on the piano exemplifying the equal use of both hands on any part of the instrument.

John Jackson, the founder of the Ambidextral Society, spoke of the enormous advantage to be gained from the equal culture of both hands in any department of life.

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## HIGH HONORS FOR JOHN FREDERICK WOLLE

JOHN FREDERICK WOLLE is one of those fortunate men destined by the kind Fates to win high honors. When the chair of music was created by the University of California, it so happened that the minds of the trustees traveled to the remote East until they reached the quaint town of Bethlehem, Pa., where Mr. Wolle and the Bach choir lived in harmony. The able musician, who had done so much for the Bach cult in the United States, was the unanimous choice for the new office, and the sorrowful tidings spread that he would leave Bethlehem and go to California to accept the position. Mr. Wolle is the man eminently fitted by heredity, education and temperament to fill the duties of the office. He is a man of varied talents, one who combines the idealistic with what is practical. As an organist, Mr. Wolle is skillful, a technician, and yet a performer with the musical side equally developed. With his musicianship he united rare abilities as a pedagogue, executive officer and musical director. He can lead an orchestra and a chorus with the best of them. As a disciplinarian his success is undisputed.

Bethlehem will miss Mr. Wolle's forceful personality, but at this time there is a greater need for his services in the great West.

The good seed sown down in that serene Pennsylvania town will continue to bear fruits, while Wolle is inaugurating his musical missionary enterprises in the Golden State. It needs no prophet to predict what the results will be. Mr. Wolle is a man of action as well as thought and learning. And, writing of prophets, is it not extraordinary that Mr. Wolle should be elevated to a place of eminence in the small town where he made advent on this planet? Usually men of talent and brains must go away from home in order to win glory and success. Wolle achieved both right in Bethlehem, Pa., where he was born April 4, 1863.

Wolle is the son of the Rev. Francis Wolle (Moravian clergyman) and Elizabeth Caroline (Weiss) Wolle; graduated from the Moravian Parochial School in 1879. The degree of Mus. Doc. was conferred on him by the Moravian College and Theological Seminary, Bethlehem, Pa., in 1904. He was married to Jennie Creveling Stryker, of Hacketts-town, N. J., July 21, 1886; began his musical career as teacher in 1879; was organist of the Trinity P. E. Church, Bethlehem, Pa., from 1881 to 1884; studied organ and counterpoint under Rheinberger, Munich, Germany, 1884-1885; from 1885 to 1905 he was organist of the Moravian Church, Bethlehem, Pa. From 1887 to 1905 was organist of Packer Memorial Church, Lehigh University, South Bethlehem. He organized the Bethlehem Choral Union in 1882, the Easton Choral Society in 1883, and the Bach Choir in 1898. Conducted the first Bach Festival on March 27, 1900; the second (three days), May 23, 24, 25, 1901; the third (six days), May 11th to 16th, 1903; and the Bach cycle (nine days), comprising a Christmas, a Lenten and an Easter and Ascension festival, each of three days. Wolle is one of the founders of the American Guild of Organists. In August of this year (1905) he was appointed to the newly created chair of music at the University of California, located at Berkeley, Cal.

The Bach festivals organized and directed by Mr. Wolle attracted world wide notice. Many music lovers and musicians flocked there, and all were greatly impressed by the serenity, beauty and religious atmosphere that characterized the old Moravian town. European musicians and art lovers, too, evinced an eager interest in all they read about the Bach festivals under Wolle's direction.

As Mr. Wolle is still a young man (he is only forty-two) his removal to the Pacific Coast will mean a new force in

the development of the artistic life in that section. It may be the glorious climate or it may be the vastness of territory that makes Californians so sympathetic, ready and impressionable. Who does not enjoy meeting these open-hearted, bigminded and patriotic people? In such a community art must grow, especially if a man of the Wolle type is at the helm. Success to him and to the university that has called him thither.

During Mr. Wolle's career he has given many recitals outside of his native State. To read over now some of the criticisms on the Bach festivals must produce a sensation in the minds of all who remember how chary the critics are in their use of adjectives. They did not stint themselves in penning their tributes on what they saw and heard in Bethlehem.

One of the most touching events in Mr. Wolle's career was the farewell organ recital at Bethlehem Monday evening, September 11, 1905. The following report from the Bethlehem Globe of Tuesday, September 12, shows that it was an ordeal as well as a triumph for Mr. Wolle:

Despite the heavy rain a large and appreciative audience was present last evening at the farewell organ recital given by Dr. J. Fred Wolle in Packer Memorial Chapel at Lehigh University. It was an evening of music such as Bethlehemites have never attended before, say the best musical critics present. More than a tinge of sadness permeated the chapel because of Dr. Wolle severing the many social ties and associations formed in musical circles here, on his removal to the Pacific Coast. The audience was made up largely of members of the Bach choir, whom Dr. Wolle has led through paths of the most magnificent melodies ever conceived by human mind, and who greatly deplore his leaving, of his personal friends and associates of the last quarter of a century and of the ablest musical critics in the Bethlehem.

Dr. Wolle was at his best. The famous organist's touch as he executed and interpreted the concepts of the great master minds thrilled and transported the auditors. Musicians said today that never before had they heard Dr. Wolle play so energetically, so soulfully, with such magnificent picturesqueness of tone and color. Ovarious followed his playing the numbers on the program, which gave the performance additional inspiration.

A noted violinist of Bethlehem said: "I heard the best recital last evening in my life and without doubt the best musical interpretation I shall ever hear. I never knew before that the pipe organ is capable of furnishing resources for such enraptured music as I heard last night."

In the last number Dr. Wolle displayed his inimitable originality and his great resources as an improviser. Dr. Wolle interwove the most prominent themes of the great masters, and his own compositions into a life picture. To his personal friends it appeared as if Dr. Wolle, in his improvisation told, musically speaking, of his struggles in young manhood, his arduous labors to mount the steps of fame in the art of music and the zenith of his achievements ending with the ever familiar strains of "Auld Lang Syne." The last number was rendered with exceptionally rare skill. The effect upon the audience cannot be accurately described.

Following the last number, the audience arose and sang, by request, as announced on the program, the long meter doxology. Dr. Wolle played the first two lines of the hymn to a gradual pianissimo and then ceased playing and quietly retired. At the close of the recital many remained to meet Dr. Wolle and say farewell, but he apparently did not trust himself to go through the ordeal of saying parting words to his many friends.—The Bethlehem Globe, Tuesday, September 12, 1905.

These criticisms refer to the Bach festivals:

"I never heard such choral work—it was wonderful. . . . The difficulties of the music were easily and most beautifully overcome. . . . The chorus sang with such love and devotion and with such a perfect absence of self consciousness. The one idea of religious devotion to the work they were doing seemed to pervade all their singing and made it a delight. There was no hesitation in the attack ever, and the florid passages were clear and exact, the phrasing and shading remarkable. Perhaps I am overenthusiastic, but I don't see how I can be when I recall the splendid way they sang that extremely difficult music."

"I shall never forget the wonderful beauty of the 'Crucifixus.' . . . I hold in most grateful recollection the work of the chorus, which aroused my enthusiasm. Mr. Wolle presided over everything with the most perfect authority and skill—kept all his forces together most wonderfully, helped out the solo singers when they went astray and brought them back into their parts, and brought the work to a most successful finish. Surely an occasion to be remembered with the greatest pleasure.—New York Tribune, Sunday, April 1, 1900."

"In precision of attack, in lightness and delicacy of phrasing, in the union of flexibility and exactness, the Bach Choir was a

finished product of choral training, and interpreted the great polyphonic choruses of the B minor mass in a manner that defied criticism. . . .—New York Musical Courier, April 11, 1900.

"The essential feature is the choir, and Mr. Wolle's singers accomplished miracles today. There were moments when the dramatic climaxes were reached when they struck like a thunderbolt, and always they kept the critical listeners in amazement by the promptness of their attack, their easy mastery of the music and the wonderful cleanness with which they presented to notice the web and woof of the choral fabric. There were revelations to old Bach students in the manner in which the opening chorus, with its cantus firmus sung by a supplementary choir of boys, was sung. It is doubtful whether any previous performance in America was comparable with it—certainly none that I have heard. Wonderfully impressive, too, was the chorale which closes the first part. . . .—The New York Tribune, May 25, 1901."

"Anything more inspiring than the delivery of the 'Cum Sancto Spiritu,' would be impossible to conceive. It was magnificent in the vital throbbing of its beat, in the growth of its tone from beginning to end, and in the breadth of its style. . . . Such choral singing is, indeed, rare, and to hear it is a privilege. Bach never wrote anything more glorious than the 'Sanctus' of this mass, and if he could have heard it sung as it was tonight it would have brought tears of joy to his eyes. It was a performance in which the sublimity of the music was perfectly disclosed. It is impossible to say more than that.—New York Times, May 26, 1901."

"The excellence of the performances has spiked the guns of criticism. . . . The greater familiarity of the choir with the music of the mass manifested itself in the tremendous energy and verve thrown into the allegro fugues, especially the 'Cum Sancto Spiritu,' and in an attention to nuances of expression. . . . Equally creditable was the confident way in which the various voices threaded their way through the contrapuntal mazes.—New York Tribune, May 26, 1901."

"The singers were so perfect that they could keep their eyes on the conductor. The instant attack, accuracy of intonation, but above all the vigor and verve which they combined with careful attention to phrasing, was absolute proof of their familiarity with the music. Some of the climaxes came like a thunderclap, and people listened to the performances with something akin to rapture. . . .—Musical Courier (New York), May 29, 1901."

"The festival was great and noble from any point of view. . . . It was probably the greatest musical festival of its kind ever held in America. . . .—The Independent (New York), May 30, 1901."

"No event in the world of music is of more interest or significance to Americans than this. . . .—The Outlook (New York), June 1, 1901."

One of the great events in the musical world occurred here tonight, when Johann Sebastian Bach's masterpiece, the Mass in B minor, was given complete for the first time in America. . . . The eighty voices manifested an accuracy of attack and carefulness in threading the mazes of Bach's contrapuntal web which was worthy of all praise. . . .—Philadelphia North American (Special Dispatch to the North American), Bethlehem, March 27, 1900.

"But to revert to the choir; not only were their voices fresh and tuneful, but they imparted that variety of expression to their readings which is the life and soul of sacred music; and to the care and earnestness of their work, coupled with the tonal beauty of their voices, is due the large measure of success achieved. . . .—Philadelphia Public Ledger, March 28, 1900."

"A musical event of unusual interest. . . .—Philadelphia Times, March 28, 1900."

"As the interpretation proceeded the interest deepened and at the conclusion, two hours later, the profound impression the interpretation had made was visible in the enthusiasm of all present. . . .—Philadelphia Press, March 28, 1900."

"In fact, after the two days' performances it is now perfectly clear that in his choir, Mr. Wolle has a phenomenal body of singers, the equal of any chorus anywhere and surpassing most choral societies in grasp and execution. . . .—Philadelphia Press, May 25, 1901."

"Those who have come to this festival will go away refreshed and strengthened in their musical faith and there is no reason why Bach performances here should not become an annual feature. The performance of the 'St. Matthew Passion' today was a notable achievement. It had moments of real greatness, and

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these, of course, were in the work of the ensemble. \* \* \* The work of the chorus commanded only high praise. The same unerring accuracy as that of yesterday was in evidence, and there was a fine and inspiring enthusiasm in the performance. These are vital factors. If the singing be clean in execution, correct in intonation and backed by earnestness, little can go wrong. \* \* \*—Philadelphia Times, May 25, 1901.

The Bach Festival, so auspiciously begun on Thursday by the fine performance of the Christmas Oratorio, was continued today by a still more perfect presentation of the great "St. Matthew Passion."

\* \* \* The difficult and most expressive initial number, "Come, Ye Daughters," for the double chorus, boy choir, organ and orchestra, was truly grand. The antiphonal effect of the two choirs on opposite sides of the church while the boys sang the chorale in unison, was one of the most thrilling performances of choral work that can be imagined. \* \* \*—Philadelphia North American, May 25, 1901.

\* \* \* Too much cannot be said of the marvelous work of the choir, which for tonal purity, absolute surety and overwhelming dynamic power in the climaxes of the great contrapuntal choruses has no equal. The extraordinary fact about the choir is that it sings the most difficult music as if it were the most familiar street melodies. \* \* \* At its best the choir thrills as few choirs or choral associations thrill. \* \* \* Whatever may be said about artistic work of the visiting soloists, it has been the choir that has challenged attention and admiration from the first to the last. \* \* \*—Philadelphia Press, May 26, 1901.

\* \* \* It was really a wonderful exhibition of the perfection to which choral singing can be brought.—Philadelphia Inquirer, May 27, 1901.

The Bach Festival came to an end yesterday with a performance of the great B minor mass, that, as far as the chorus was concerned, was literally magnificent. Not often is it granted to anyone to hear such wonderful work as this Bach choir did. \* \* \* But yesterday's work places the Bach choir on a plane by itself. Certainly I know of no body of voices that could sing the mass the way the Bethlehem choir did.—Philadelphia North American, May 26, 1901.

\* \* \* These visitors heard an admirably drilled choir of 110 voices sing three of the greatest choral works known to music, not merely in thoroughly satisfactory fashion, but with an accuracy and a brilliancy at times almost sensational. \* \* \*—The Musician (Philadelphia), June 1, 1901.

\* \* \* There was no preaching, no spoken prayer, no ministrant priest, and yet it was the most beautiful worship that the heart of man, inspired with soul stirring devotion, could conceive. \* \* \* Such wealth of sacred song, touching the sublime, one seldom hears. \* \* \* Those who listened to the thought and the musical expression with heart as well as ear, were deeply touched and eyes were dimmed. \* \* \* It was the most inspiring preaching one could listen to.—Reformed Church Companion, May, 1900.

\* \* \* The beautiful breadth of tone, the absolute sureness and familiarity with the works sung, the correctness in the contrapuntal mazes, and other strongly marked traits, made this chorus truly phenomenal. The grasp and execution and general competency, the freshness and vigor of the voices, I have never heard surpassed. \* \* \*—Preludes and Interludes, Washington, D. C., June, 1901.

\* \* \* This feat is quite without parallel so far as my knowledge goes. \* \* \* My purpose in the above narrative has been simply to explain the phenomenon of the Bach Festival. \* \* \* Sang the cantus firmus in the first chorus of the Passion with an effect the like of which I have never heard in this country or abroad. \* \* \* In every respect the festival was a most memorable and delightful affair. \* \* \* The choir was letter perfect. \* \* \* Nothing finer has ever been done to develop a Bach cult in America.—The Musical Times, London, Eng., July 1, 1901.

\* \* \* A series of performances of the greatest works in the field of sacred music has been rarely heard in this country, if at all, and which from every point of view may be considered in their effect on the future of choral music in America as in the truest sense epoch making.—Zeitschrift der Internationalen Musikgesellschaft, August, 1901.

The outward circumstances of the life of J. Fred Wille, through whose ardent love for Bach's music Bethlehem is indebted for its musical prominence in the present day, curiously enough are not unlike those attendant upon the life of the "father of organists" himself. Both came from musical stock. Both were bred among churchly associations. The wonderful Bach family, with its common possession of the musical gift, is too familiar a subject to require outlining here. The figure of this modern disciple of Bach is an interesting one. An ancestor was among the first emigrants to arrive at the little settlement. He was conspicuous among the community for his musical gifts. Another was trombonist and bass soloist in the Moravian church choir for fifty years, while still a third, the grandfather of the present conductor, presided over the organ of the church of which his son later occupied the pulpit. J.

Fred Wille, the present organist, through whose efforts the masterpiece was recently given, has been for twenty years a close student of the Cantor's music. He is a masterly performer upon the organ, known to metropolitan critics, and a member of the Organists' Guild of America.

In 1888 the "St. John Passion" music had its first production in Bethlehem, under the direction of Mr. Wille. In 1894 was given Bach's "Christmas Oratorio." From this time Mr. Wille gave his attention to the study of Bach's organ music exclusively, and against many discouragements at last succeeded in organizing (in December, 1898,) the Bach Choir of eighty voices, together with an orchestra of thirty-one instruments. The standards of music at Bethlehem are higher than at any previous period of its existence. The performance of Bach's great Mass in B minor, wherever given, must command a reverent attention from musicians, but the peculiarly romantic conditions under which it has been produced in Bethlehem gave the event an unusual significance.—Harper's Bazaar, New York.

So the first day of the festival arrived. The afternoon had gone. It was twilight. People were clustered about the church doors. Near by, in "God's Acre," the old Moravian burying ground, with its rows of restful flat stones, there was a little group, silent, expectant. The quaint brick buildings were framed by thick foliage. From the horizon across the valley the great moon rose, and shone through the trees. Then, while all was still, gently there floated down from the sky the softened, solemn harmonies of the trombones. It was like the choir of ascended human spirits singing above the world their summons to a life like theirs. The chorale ended, there was silence for a space. Then the trombones sounded again; then for a third time. The lights in the belfry disappeared. The people, subdued, quietly filed into the church. The interior of the church was as severe as a New England meeting house. The large gallery at the rear was filled with people. In the centre was an orchestra; in each wing a chorus. The women of the choruses and a few in the orchestra (for many of the orchestra were amateurs from the region round about), were dressed in white. In the congregation every third or fourth person had a score in his hand. For a moment a hush; then came the woven sound of instruments and voices. "Sleepers, Awake!" So they summoned the faithful to meet the Bridegroom. The congregation responded with a chorale of praise. Then in gorgeous, jubilant tones sounded the Magnificat. Thus the coming of Christ was announced; and the people dispersed. The next afternoon and evening the "Christmas Oratorio" was sung, celebrating Christ's birth. On Wednesday evening, when the congregation reassembled, they found the chorus dressed in solemn black, for the time of Christ's suffering was approaching. The music that greeted this time showed sorrow in its beauty. The next day the tragic Passion music left the people before the cross and the tomb, with wails of sad polyphony. With a new day, the chorus, once more in white, resounded the news of the resurrection. Finally, on Saturday, the great B minor mass ended the festival—and the ending was resplendent. The music of the mass was like great streams of color, or like a flood, now overwhelming one, now buoying one up. For six days religious devotion instinct with human feeling had found voice in most exalted music. It seemed strange now to have silence.

Of such six days as those, musical criticism has little that is profitable to say. It would be easy to record a very considerable list of imperfections in the achievement, the most serious being those contributed by some of the visiting professional musicians who took part. But these concern the externals of the festival. Of the spirit of the festival it is enough to say that it was the spirit of Bach himself. The Moravians have found in Bach the expression of their own spiritual life, and have therefore become sympathetic interpreters of Bach to others. As one auditor said, as the festival was drawing to its close, "Bach is the Bible of music." As the theologian turning to the Bible finds only texts to supply material for dogmas and doctrinal systems, while the unsophisticated reader finds messages for the commonest and deepest human experiences, so the academic musician or critic turning to Bach finds there only counterpoint with which to exercise his ingenuity, but these Moravians have found and revealed a virile beauty in sound and form full of passionate tenderness, dramatic dignity, human sorrow, jubilant content, and affectionate, almost familiar, reverence.—The Outlook, Saturday, August 1, 1903.

#### Wirtz Piano School.

THE Wirtz Piano School opened September 1 and began the regular season September 5. Already a large number of pupils are busily at work. The usual series of recitals and musicales will be given, and the regular monthly pupils' recitals will begin Saturday morning, October 7. A teachers' class was inaugurated last season, and a number of teachers were thoroughly prepared for teaching piano playing. In this class, which is in charge of Mrs. Wirtz, the school offers special inducements to those who desire to learn not only what, but also how to teach, and students are given opportunity for the practical application of their work by assisting in the school.

#### BOSTON NOTES.

Boston, September 30, 1903.

THE following pupils participated in a recital of the Faelten Pianoforte School at Huntington Chambers Hall September 27: William Keim, Gladys Adella Copeland, Helen Prescott, Florence Prescott, Carl Squire Perley and Mary Helen Pumphrey.

They played works by Herold, Moscheles, Liadow, Weber, Mendelssohn, Raff and Hummel. All of the playing was very good, some exceptional for such young performers. The playing of the difficult piano part of the Trio by Hummel was remarkable, as it was done from memory and with refreshing assurance.

Clara Munger was among the Boston musicians who attended the Worcester Festival.

Stephen Townsend, baritone, and the Adamowski Trio are visiting attractions engaged by the Friday Morning Club of Worcester.

The Chickering Hall Sunday afternoon popular chamber concerts and recitals will number twenty-one this season, all of which may be attended for \$9.

Six concerts will be given in Sanders' Theatre, Cambridge, by the Boston Symphony Orchestra, the dates being Thursday evening, October 26; Wednesday evening, November 20, and Thursday evenings, December 28, February 1, March 8 and April 19. Olga Samaroff is to be one of the soloists.

Boston singers and chorus made up from students in the New England Conservatory are to be heard in the one act opera, "The Pipe of Desire." The book is by G. E. Barton and the music by Frederick S. Converse. The opera is to be presented at Jordan Hall January 31 and February 3.

It is reported that the membership list of the Boston Operatic Society is nearly completed.

Charles E. Morrison, the tenor, assisted by James W. Hill at the piano, gave a recital September 27 at the First Baptist Church in Haverhill.

#### LINCOLN.

LINCOLN, Neb., September 16, 1903.

CHARLES F. MILLS, from Portland, Ore., comes to the University School of Music as the new teacher of voice.

Willard Kimball finished his vacation by a successful organ recital in York, Neb., where he opened a new organ.

Clemens Movais has returned from Europe.

Mrs. Will Owen Jones, a brilliant pianist, enjoyed a vacation around the Great Lakes.

This is the time of year when the new pupil is listening to advice from all sides as to the choice of a teacher.

#### Doria Devine's Studio.

DORIA DEVINE has resumed vocal instruction at her handsome studio, 136 Fifth avenue, after a vacation of two months spent at her country place, San Mateo, Cal. She returns to a large class of pupils from all parts of the country.

A number of pupils are ready for public appearances; these will be first heard at Madame Devine's Wednesday morning recitals and brought prominently before the public. An interesting pupil of Madame Devine's is a little Italian coloratura soprano, Assunta de Rosa (who has studied three years with Madame Devine), whose voice is pronounced marvelous. Her early debut has been arranged for.

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## Musical Briefs.

**L**ILLIAN VERNON WATT has returned to New York, after a summer spent in New England. During the holiday her beautiful soprano voice was heard by some of the leading musicians of that section, and these predict a brilliant future for the young woman.

William H. Rieger, the tenor, has returned to New York, after an extended vacation. Mr. Rieger is booked for several concerts and he will resume his teaching and "coaching" lessons at once.

Daniel Visanski, who recently returned from Berlin, where for several years he has been engaged in teaching and concert work, has settled permanently in New York. He is one of the teachers in the violin department of the New York Institute of Music. Mr. Visanski has gone to Toronto, Canada, to play in a recital with Douglas Bertram, the pianist, who lately played with success in Berlin. Mr. Visanski is a native of Columbia, S. C., a city that has produced many musicians.

Edwin Evans, baritone, will resume concert and oratorio singing, in addition to his work in the First Baptist Church choir, Philadelphia. Mr. Evans, who is a John Dennis Mehan pupil, makes a specialty of song cycles and interpretation of German lieder, as well as Italian and English songs. His studio is at 10 South Eighteenth street, Philadelphia.

Virginia Bailey, the pianist and teacher, was among the recent arrivals from Paris. Miss Bailey has opened a studio at her residence, 204 West Eighty-first street, and she has planned to go to Philadelphia one day a week to teach a class in that city.

Helen von Doenhoff's class in Philadelphia has grown finely, so that for the coming season she will have little unoccupied time. Her new studio in the Presser Building is a model. It was here that Madame von Doenhoff celebrated some of her greatest triumphs, in the National Opera Company, in the roles of Carmen, Ortrud, Aida, Azucena and Santuzza.

Joseph Pizzarello, the vocal teacher, has returned to his New York studio and pupils, after a restful vacation.

A musicale in aid of the Robins' Nest Home will be given at the country home of Mrs. Edwin Gould, at Ardsley, Saturday, October 7. Kelley Cole, the tenor, is to be the vocal soloist.

Oriska Worden, prima donna, of the "Queen's Fan," and who is a pupil of Elfert-Florio, writes from Denver that she is doing remarkably well, and the press notices which she incloses seem to prove the assertion. Lucille Georgie, who was engaged for the operetta shortly before it left here last August, has proved a valued substitute, both in

voice and appearance, to the young lady who formerly played the part. "Queen's Fan" finishes on the Orpheum Circuit in December, and will be seen here early in January.

### MORE TALES ABOUT TAMAGNO.

(From the New York Sun.)

**I**MPRESARIOS are now business men. But when Tamagno and Adelina Patti were engaged as twin stars of an opera company that traveled through South America, as well as this country, managers played for a big stake and either lost or won in proportion to their outlay.

Tamagno received on that first visit more than \$1,800 a performance and did not draw large audiences. He was successful in South America and in the cities outside of New York, his singing in "Il Trovatore" thrilling the audiences.

In 1896 he came back to take the Italian roles at the Metropolitan, with Jean de Reszke doing the other principal tenor parts. He always sang with Madame Melba, and was engaged to revive interest in the old Italian operas. But the houses were so small that he did not once draw the \$1,600 a night that was paid to him during the whole season here and in the country.

Tamagno left a large fortune, accumulated chiefly in Italy, in South America and from his two tours here. He received for years a salary in South America equal to that paid him here, and his popularity there did not begin to wane until a few years ago.

He sang in Paris, but chiefly for glory, and did not visit Germany until late in his career. Then he sang once in every large city and made no great impression. He was liked in Russia, and on his few visits there received large sums, but he never supplanted in the affections of the Russians their beloved Masini, who at the age of sixty sang in St. Petersburg last winter in the Italian opera.

The fortune Tamagno left was earned chiefly through his parsimony. Tenors are very likely to be either extravagant or stingy. Jean de Reszke is one of the few great tenors who have followed a middle path.

Brignoli and Campanini left next to nothing, after having earned fortunes. Mierzwinski is a pauper today, dependent on the generosity of his comrades, and Alvary's family had to be supported by the contributions of his friends and admirers. Niemann kept his earnings largely through his prudence, and Tamagno never spent a cent.

Once when he landed from a French steamer at Havre, Maurice Grau thought that the man who was rolling the tenor's trunks along the platform had a familiar look. The man was not dressed, moreover, in the uniform of the porters. Looking closely he recognized that the man was the brother of Tamagno.

This brother was the tenor's valet, messenger, dresser on the stage and everything that a servant could be to him. But he had never before acted as porter in public.

"He can do it," Tamagno said in a satisfied way when the trunk episode was referred to. "He is strong, and why should I pay the porters a franc for carrying the trunk that little way?"

It was this same brother who went to the porter of a hotel in New York and managed to explain through an interpreter that his brother's trunk was broken and that he wanted to have it mended. The porter was for taking it out to be repaired.

But that was not what this economical brother wanted.

He offered the porter a cent and asked him to buy some nails for him with it. The porter nearly fainted.

One of the clauses in the contract that Tamagno had with Abbey & Grau gave him two seats for every performance. In Europe, where he rarely sang for more than a few nights in the same town, his popularity always created a large demand for seats. He supposed that the same state of affairs would exist in New York, and on the night of his first appearance he sent his brother over to the Metropolitan late in the afternoon to dispose of the tickets.

The brother tried to sell them at the box office, but they were recognized as passes and refused. Besides, there were plenty of tickets in the box office as it was.

Then the brother tried the speculators. They were just as unwilling to invest money in any more tickets. So the seats were not sold. The tenor had his agent try this plan every night until he saw that there was no chance of getting rid of the deadhead tickets at a profit.

When he was here last Tamagno lived with his daughter at a small and inexpensive hotel, which had formerly sheltered Madame Lehmann. The chambermaid reported to the housekeeper one day that she could never get into the bathroom of Tamagno's suite. Whenever she came around the door was locked. Offers to clean it brought out always the answer that it had been attended to.

The Tamagno family ate very little in the hotel dining room. In spite of the protests of the hotel manager, Brother Tamagno brought in many large and suspiciously domestic looking packages. But it was not until the family left for a tour on the road that the housekeeper discovered what had kept the bathroom inaccessible to her.

A gas stove had been installed there, and brother valet had prepared most of the family's food there. He was a cook in addition to his other accomplishments, and especially excelled in a preparation of veal.

### Madame Hess-Burr in New York.

**M**ADAME HESS-BURR, the vocal teacher, has left Chicago to take up her residence in New York. She has been living here since September 25. Madame Hess-Burr is one of the instructors at the Damrosch School, and besides her work at that school she will keep up her private teaching.

Elizabeth Schiller, the young soprano, who has just been engaged for the Sousa tour, has studied with Madame Hess-Burr for four years. Miss Schiller has been well received everywhere.

### Bouton as Queen of Sheba.

**I**SABELLE BOUTON, the mezzo-soprano, has sung the big aria in the second act of Goldmark's "Queen of Sheba" at a number of music festivals this year. Madame Bouton's rich, warm voice is well suited to this impassioned number and she has sung it with success in Springfield, Syracuse, Albany, Ithaca, and in Nova Scotia. Goldmark's opera, by the way, is to open the season at the Metropolitan Opera House.

### Stender With Marteau and Gerardy.

**F**RIEDA STENDER, the soprano, has been booked with a number of musical societies in the various parts of the country. She is to have three concerts with Marteau and four with Gerardy in the West, and will probably appear with those two artists on their joint concert tour to the Pacific Coast next May.

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**"HAPPYLAND,"** with De Wolf Hopper as the star, is the joyous sounding title of the Reginald De Koven and Frederick Ranken comic opera which has just displaced "Fantana" at the Lyric Theatre. Boston has enjoyed the opera for the past month, and if its opinion is any criterion Mr. De Koven is to be credited with having furnished "Happyland" a good musical score.

The story seems to have more ingenuity than is usual in comic operas nowadays. Ecstasius, King of Elysia (Mr. Hopper), has averted a war with a neighboring potentate, Altimus, by pledging his son in marriage to the other's daughter. But Ecstasius's child happens to be a girl, and Altimus' a boy, and out of this topsy-turvy situation come the funny complications of the "plot."

Marguerite Clark has the girl-boy role of the Princess. Estelle Wentworth is the prima donna of the cast, and the other roles are sung by William Danforth, William Wolff, John Dunsmire, Frank Casey, Carl Haydn, Joseph Phillips, Ada Deaves and Bertha Shalek.

"The Maid and the Mummy," by Richard Carle and Robert Hood Bowers, now at the Grand Opera House, is more of a comic opera than it was last spring. Its new comedy dialogues are much on the Gilbert and Sullivan order of light wit and satire. The newly interpolated songs are of the same catchy and whistleable style and are being well received by the West Side audiences.

Among the principals are Janet Priest, May Boley, Mary Taylor, Adele Rowland, Rose Walker, Daisy Johnstone, Fred Warren, Mark Lane, George Beane, Edward Groh, Stanley Murphy, T. J. Normoyle and Earl Dewey.

Besides its sprightly overture, march songs and incidental solos, the popular ditties, "Village Cut-Up," by May Boley, "Peculiar Julia," "In Love With Polly," "Sand Experiences" and the "Crazy" song, provide much real musical enjoyment.

Evie Green, in the title role of "The Duchess of Dantzic," is singing that Napoleonic comic opera to Harlemites in the Harlem Opera House this week. The cast is practically the same as last season's, with Holbrook Blinn as Napoleon.

Other musical productions of the week are: "The Catch of the Season," at Daly's; "The Rollicking Girl," at the Herald Square; "Miss Dolly Dollars," at the Knickerbocker; "The Pearl and the Pumpkin," at the Broadway; Chauncey Olcott, at the Majestic; "Rogers Brothers in Ireland," at the Liberty; "The Ham Tree," at the New New York and "Nordland" and the "Music Master" at Lew Field's.

### A BUSY SEASON FOR MILES.

**W**HAT promises to be the busiest and most successful season he has ever had lies immediately before Gwilym Miles. This admired baritone, whose popularity is always on the increase, recently returned from Europe, where he had been for more than a year. While abroad he sang little in public. He was in Germany much of the time and was busy adding to his repertory of German songs. He will introduce a number of novelties, songs written expressly for the baritone voice, which have never been heard in the United States.

It is a pleasure to chronicle the achievements of so legitimate, so admired an artist as this singer from Wales. Mr. Miles has committed his fortunes to the capable hands of Henry Wolfsohn, who directed his former tours through this country. Already have been recorded a large number of bookings, and Miles will sing in music festivals, concerts and recitals and will be heard in all parts of the country.



GWILYM MILES.

More definite announcements will be made in a few weeks by Manager Wolfsohn.

Gwilym Miles was born in South Wales in 1868, and when a mere boy came to America. He received his musical education in this country, but went to Europe several times to benefit by intercourse with and instruction from the most eminent voice builders of the Old World. When a mere lad he disclosed rare talent for music and made a sensation as a boy singer. His father, Prof. William Miles, was an excellent musician, and from him he learned the rudiments of music. Miles made his first appearance on

the concert stage in an entertainment given by Patrick Gilmore's Band in St. Louis. Later he sang with other musical organizations and his reputation as an artistic singer was quickly achieved. His services were in constant demand in music festivals and concerts. Ever since he made his professional debut Gwilym Miles has been a very busy singer.

A glorious voice is that with which Miles is endowed. It possesses a quality which is rare even among the greatest of baritones. Its range is exceptional and its power is adequate. With regard to this singer's method it would be difficult to indulge in too much praise. His taste is unexceptional and his musical intelligence is of the highest order. His interpretative powers are uncommon. Pages of THE MUSICAL COURIER could be filled with complimentary articles about Miles which have been printed in the leading newspapers. It is not necessary to reproduce any of these reviews, for the reputation of this artist is already established and needs not to be bolstered up by laudatory notices.

### Paul Jones Concerts.

**T**WO performances of Silas G. Pratt's musical arrangements of the "Triumphs of John Paul Jones," "Paul Revere's Ride," and his "Revolutionary and Civil War Allegories" were given before large and appreciative audiences in Carnegie Hall last Saturday and Sunday evenings. A chorus of nearly 400 voices from local church choirs sang the "Ode to Peace," "Star Spangled Banner" and the numerous songs and symphonic compositions in which Mr. Pratt told our country's war history. Mr. Pratt directed both the chorus and the large orchestra in a capable manner. Stereopticon pictures of battle scenes further illustrated the tone poems, and Mr. Pratt's new march song, "Love, Law and Liberty," was sung by Theodore van York, the tenor. In the medley and quartet selections Mr. van York was assisted by Mrs. van York, soprano; Marie Louise Thomas, contralto, and L. F. Haslanger, bass.

### Ion Jackson's Popularity.

**T**HAT Dr. Ion Jackson, the tenor, has won the favor of his audiences during his concert engagements of past seasons, is shown by the large number of demands for his reappearance in both oratorios and concerts in the many towns where he has just sung. Among the thirty engagements which he has contracted for this year the majority are reappearances. This month he will sing in a recital at Allentown, Pa.; concerts at St. Johnsbury, Vt., and Providence, R. I.; recitals in Middletown, N. Y., and Oil City, Pa., and concerts in Avondale, Pa., and Doylestown, Pa.

### Genevieve Wheat in Michigan.

**H**ERE are a few press comments on Genevieve Wheat's appearance in Michigan: Genevieve Wheat, who sang the regular contralto part of Martha, but also that of Siebe, was eminently capable. \* \* \*—Battle Creek, Mich., Morning Inquirer.

The other female soloist was Genevieve Wheat, who had the work of Ortrud and whose work was worthily and capably performed.—Saginaw, Mich., Courier Herald.

Genevieve Wheat's work as Ortrud was well done.—Saginaw, Mich., Evening News.

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## GREETINGS FROM MAUD POWELL.



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Greetings from Maud Powell, who has just returned from South Africa and will sail for America, September 23rd, per s.s. Columbia.  
Letters addressed to:—  
111, North Sixth Avenue,  
Mount Vernon, N.Y.  
will be forwarded.

MAUD POWELL

## CINCINNATI.

CINCINNATI, September 30, 1905.

WITH the return of Mr. van der Stucken to this city tomorrow or Monday, things musical for the incoming season will begin to shape themselves. For the first time in the history of this city have all the different musical interests become united in one management and under the control of one man. After the death of Theodore Thomas there was much speculation as to who would be his successor as musical director of the May festivals, and after the little excitement with the festival chorus and local director, Edwin W. Glover, on account of the abandonment of the Thomas memorial concert, had blown over, this speculation was on the increase, and all sorts of celebrities were conjured up as possibilities, among them Emil Paur and Weingartner. Meanwhile Mr. van der Stucken and his friends said nothing—he was the dark horse whom nobody had mentioned, and he was to win. At the annual meeting of the board of directors of the Festival Association, he was handed the sceptre without any difficulty, and the Cincinnati Symphony Orchestra was made the nucleus of the orchestral forces for the next festival. It was the logical, reasonable outcome of the situation. Why should the two most important elements of Cincinnati's musical endeavor be separated and forever at loggerheads with each other? Any other course would have made the thing ridiculous and a laughing stock. The first task of the new director will be to reorganize the chorus. There may be difficulties in doing this, but with Mr. van der Stucken's energy and will power it is a foregone conclusion to say that it will be done—and that it will

be well done. The next problem will be to select someone for the training of the chorus. Who this one will be Mr. van der Stucken best knows himself—but it is likely that he will do the preliminary rehearsals himself. He is a man of enormous vital force and energy, and there is no reason why he should not be able to do most of the training himself.

Romeo Frick, baritone, a Cincinnati Conservatory of Music product, is doing glorious work with the concert company which bears his name. His recent singing at the Marinette, Wis., Chautauqua, was a veritable triumph. One of the critics wrote about him: "It can be safely said that Mr. Frick is the greatest male singer that the Marinette Chautauqua has presented to us during its entire existence."

Isabel W. Sparkes, a pupil of David Davis, gave an interesting song recital at the school on Broadway last Wednesday.

The Metropolitan Concert Company, consisting of Helen Hennessy, Mabel Burke, Helen Francisco and Emma Heuse, will give several concerts in the near future in several cities of the South.

J. A. HOMAN.

The Brooklyn Amateur Musical Club will give its afternoon concerts at the Heights Casino, Brooklyn, this autumn and winter. April 17, 1906, is the date of the only night concert. The other dates are November 20, December 18, January 9 and March 5.

## PROVIDENCE.

PROVIDENCE, September 30, 1905.

ONE of the first piano recitals of the season was given Tuesday evening by E. Eunice Fryer, at Butler Exchange. She was assisted by Ernest W. Wood, baritone. Miss Fryer is a pupil of Frank E. Streeter, and her work was well received, and Mr. Wood's contribution of two numbers was a pleasing addition to the program.

Louis Black, tenor soloist of Grace Church, returned from Italy last week, and has again resumed his duties in that capacity.

Henry W. Savage's English Grand Opera Company will present four operas at the Providence Opera House, October 26, 27 and 28. The selection of operas will be left to the musical people of this city. Postal cards will be sent to those who supported "Parsifal," so far as the names are known, with requests to write the names of the operas preferred.

The Arion Club will commence rehearsal on the first Monday evening in September. It is probable that the works to be produced will be chosen from the following: "Samson and Delilah," "The Creation," "Tannhäuser" or "Lohengrin," in concert form, and, for a novelty, "Paradise Lost" by Dubois.

Emma Eames will be heard at Infantry Hall, December 12. Assisting artists will be Emilio de Gogorza, Joseph Hollman, 'cellist, and Amherst Webber, pianist. The members of the Arion Club have been invited to assist at this concert, as Madame Eames desires to include Gounod's "Gallia" in her program.

Dr. Jules Jordan has recently finished a new one act opera, which is pronounced by those who have heard portions of it from the manuscript as being a very meritorious composition. Preparations are under way for its rehearsal and early production in this city.

The piano school of Anne Gilbreth Cross announce a very strong corps of teachers for the coming season. A feature of this season's work will be a weekly lecture by Louis C. Elson, of Boston.

## Kirkby Lunn in Recital.

DURING her short concert tour last winter, after her engagement with the Savage Company, Mme. Kirkby Lunn was heard in several song recitals. Montreal was one of the cities visited by the famous contralto, and it was commented upon that no singer since the advent of Schumann-Heink had aroused such enthusiasm in an audience as she did. Kirkby Lunn did it purely by singing. In addition to a marvelous voice and a perfect vocal art, Madame Lunn has immense intellectual powers. Her dramatic force is the product of intellect and appeals to intellect. She was superb in Strauss and Hugo Wolf songs. Other composers represented on her program included Gluck, Brahms, Saint-Saëns, Godard, Cowen and Sullivan.

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## Greater New York.

New York, October 2, 1905.

**VICE BOXALL**, the English harpist, spent the summer in England. She has played in many important New York concerts, in some of the principal churches, and, with Maud Morgan, is probably the best known of the lady harpists of America.

Edwin H. Lockhart's pupils are heard from often. Of Ralph Kilbourne, of New York, the Tuckahoe News said recently:

The congregation was favored by solos both morning and evening, sung by Mr. Kilbourne. He has a beautiful bass voice and uses it well; his singing was greatly enjoyed.

Four of the Lockhart pupils will be with the Metropolitan Opera Company this season.

Karl Griener and Mrs. Griener have returned, resuming teaching October 2. Mr. Griener's reputation as 'cellist is of the highest; one of his pupils is first 'cellist at the Vienna Royal Opera, and little Helen Scholder, of New York, is in increasing demand, earning substantial sums at Ocean Grove and elsewhere. Mrs. Griener has a well trained soprano voice, teaching tone formation and finish for public singing. The art of accompanying is another specialty with her.

Blanche Towle, the dramatic soprano, sang at the opening concerts at the big Ocean Grove Auditorium, July 1, with the Pryor Band, July 8, and being heard so favorably, was engaged for three successive evenings at the Allenhurst Club. She sang October 1 with the German Gesangverein conducted by Mr. Bauer, and has substituted as soprano for two Sundays at the M. E. Church, of East Orange, N. J.

Dudley Buck, Sr., and Mrs. Buck sailed September 23 for an indefinite stay in Germany. Mr. Buck's study years were spent there, and he is registered in the "Königliche Statistik" of the Leipzig Conservatory, as number 716, in the year 1858, from Hartford, Conn.

Mrs. Lewis W. Armstrong and Julia W. Burdick announce the opening of a Burrowes Musical Kindergarten branch, teaching the foundation principles of music. There will be a public demonstration and examinations, accompanied by the award of prizes. References include Rev. Drs. Biting, Elmendorf, Mac Rossie, Mrs. Frank Littlefield and others of importance.

Hugh Williams, baritone, of the Lafayette Presbyterian Church, Brooklyn, spent the summer in the West, and gave recitals in Milwaukee, Racine and Waukesha, Wis., being re-engaged for two to follow this season. Previous to that he was soloist at the Malone, N. Y., Festival, winning high praise.

Maurice Arnold, composer and teacher of harmony, was one of the coterie of students here with Dvorák, composing at that time the "Amerikanische Tänze," or "American Plantation Dances," the score of which has been published in Germany, and frequently heard there with full orchestra. The four movements comprising this suite are brimful of harmonic and melodic surprises.

Arthur Philips, baritone of the Brick Presbyterian Church, and conductor of the Amateur Glee Club, of which Frank Seymour Hastings is president, has fully recovered from an attack of typhoid fever. The Glee Club meets for the first time this season October 11, and some superior concerts are planned.

Edna Burton, the new soprano, of Lafayette Presbyterian Church, of Brooklyn, noted for the superior quality of the music sung there, is giving much satisfaction. She should be heard oftener in concert.

Grant Odell sang at Elberon, as usual, during the summer months, in Bruno Huhn's choir, and has resumed his usual place in the Broadway Tabernacle choir, where Walter C. Gale is organist. He will be heard in oratorio and concerts this winter and has a good class of pupils in singing.

H. Howard Brown and Dora Topping Brown have removed to 251 West Seventy-first street, resuming teaching

October 2. Among their pupils are many well known professionals, and the recital given at Dr. Miller's, late last season, brought them and their methods into special prominence.

Lillian Miller, who was ill early in the summer, subsequently going to Seattle, Wash., her old home, has returned, recovered in health, and resumed her specialties of teaching piano, harmony, song interpretation, composition and accompanying. Thursday afternoon she spends in Montclair.

Frank Hemstreet resumed teaching of voice production, in which he is a specialist, October 2. He hears voices Wednesday afternoons from 2:30 to 5 o'clock. Tuesday and Friday afternoons he is at the Bank Building, Montclair.

Mrs. William S. Nelson, vocal teacher and accompanist, also arranges concerts and musicales. After a pleasant summer, spent in Maine, she has resumed instruction at her New York studios daily, excepting Mondays and Thursdays, when she is at 589 Main street, East Orange, N. J.

Leopold Stokovski, organist and choirmaster of Saint Bartholomew's P. E. Church, is not to be confounded with Sigismund Stojowski, composer and pianist, recently come to New York.

Francis Stuart has had a most successful summer session and two score of his students have found good places in opera companies.

Genevieve Bisbee has taken the former Francis Walker studios, in the Sixty-seventh Street Studio Building, 23 West Sixty-seventh street, for a term of years, an ideal place for both lessons and the students' recitals, which form an important portion of Miss Bisbee's curriculum.

Budapest will soon hear Leo Blech's "Alpenkönig und Menschenfeind," Abranyi's "Monna Vanna," Stojanovich's "The Tiger" and Hubay's "Lavotta's Love."

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ROMEO GORNO, pianist-virtuoso and distinguished teacher, has established a music school of his own—under his own supervision and management in Cincinnati. That announcement alone will be welcome news all over the country to students of the piano who believe in the highest standards and most progressive methods and loftiest ideals of piano training and coaching. Mr. Gorno's long connection with the College of Music built up for him an enviable distinction, both as a concert soloist and teacher. In the latter capacity it may be emphasized as a fact that pupils flocked to him from all parts of the country and that few teachers anywhere enjoyed the same measure of genuine, well rewarded success. It was not only Mr. Gorno's eminent ability that came into play, but his enthusiasm, his vitality, his alertness to all points of advantage in the problems of higher musical training. His personality was a considerable component of this extraordinary success, for students felt themselves involuntarily drawn by the force of his teaching as well as by the singular charm of his manner and the simplicity of a thoroughbred gentleman.

Mr. Gorno is now at the head of a complete and independent school for the piano and not only has he retained all his former great following, but he has widened the circle of his influence so that the signs of a busy musical life may be heard in his institution from morning till night. It is a piano school for students from start to finish. Associated with him are teachers whom he has trained up to the trend of his own ideals and standards. To the finishing and high polish of students, to their coaching for teaching and concert work Mr. Gorno will give his personal attention. His European and American teaching experience, his brilliant virtuoso career as a concert pianist and his entire individuality eminently fit him to be at the head of a piano school whose aim and purpose will be to finish artists and teachers. Mr. Gorno's school is complete in every particular, and a prominent feature is its theory and ensemble classes, free to all the students. A novelty will be a Wednesday afternoon solfeggio class in the genuine Italian style. Whatever modern methods have presented themselves by way of improvement in the acquiring of pianistic excellence will be found in Romeo Gorno's school. The school, at 215 West Seventh street, is delightfully situated in the downtown residence district of the city, in an atmosphere of churches of all denominations, with quiet and poetic surroundings, conducive to the pleasant and profitable study of music. It is almost next door to the Queen City Clubhouse, the most aristocratic quarters of the kind in the city, and only a few squares distant from the business section:

A few testimonials of Romeo Gorno's career will speak for themselves:

Madame Schumann-Heink received fine support in the pianist of local fame, Romeo Gorno. Signor Gorno played two Chopin numbers, Nocturne, G minor, and mazurka, B minor, with just the right proportion of delicacy and strength. He has a just sense of values and his style indicates a high order of intelligence. His second

group embraced a prelude by Rachmaninoff and Burlesca by Albino Gorno. Both showed considerable virtuoso talent. The audience called him out several times, and he gave as encores two Chopin numbers.—Cincinnati Enquirer.

As a pianist Romeo Gorno possesses a high degree of merit, manifested both in composition requiring energy and in those of soulful character. He shone as a Schumann player. The "Warum" was taken with a sufficient roundness of melody, and he made of it enough without overdoing it. The "Aufschwung" he played with a surprising degree of fire.—J. S. Van Cleave.

Signor Gorno is not only a thorough and popular teacher, but also an unusually excellent pianist, whose brilliant technic and



ROMEO GORNO.

scholarly interpretation are thoroughly appreciated by our music loving public. Signor Gorno was honored with repeated and stormy applause.—Cincinnati Volksblatt.

As pianist with the Marien String Quartet, Romeo Gorno showed a combination of rhythmic certainty, refinement and exact sense of proportion, which marks him as an ensemble player of no mean order.—Cincinnati Times-Star.

The Marien String Quartet, assisted by the well known pianist, Romeo Gorno, gave a chamber concert last night at the Odeon. In the Schubert nocturne for piano, violin and viola, Romeo Gorno proved that few are his equal. He combines a brilliant technic with

genuine artistic temperament and conception.—Cincinnati Commercial Tribune.

Great and well deserved praise was bestowed upon Romeo Gorno for his masterful rendition of Mozart's concerto in B flat. Admirable technic, perfect phrasing and deep emotional feeling united here to a whole under the influence of which the hearers again and again broke forth in tumultuous applause. Many lovely bouquets of flowers were showered upon Mr. Gorno.—Cincinnati Volksfreund.

Mr. Gorno proved to be not only a piano virtuoso, but also a charming ensemble artist. His playing is characterized especially by his charming, delicate touch and intelligent interpretation.

Romeo Gorno was at the piano, and called forth enthusiastic applause at his first appearance. Perhaps no pianist in America today is a truer devotee of the piano than Romeo Gorno. What makes him truly a master beside his technic and his captivating personality, is his interpretative power. For instance, in his A major polonaise, by Chopin, one could hear the tramping of the horses' hoofs in the bass as plainly as Chopin did when he wrote it. Then "To My Beloved," by Schumann, arranged by Liszt, was "regnant with earnest, noble, manly love—just such as young Robert Schumann was able to give to Clara Wieck, for whose hand he was suing when he wrote this song.—Winona Assembly Review.

Gorno's interpretation of the old and modern works of the Italian school was entirely consistent and intelligent. His nature evidently responded to the emotional, highly colored writings of his warm countrymen. His touch was musical and his phrasing broad and impressive.—Detroit Tribune.

Signor Gorno is a pianist whose exquisite touch ranges in quality from the most delicate, or velvety, to that required in the heaviest style of composition. He was recalled again and again and most graciously did he respond to the plaudits of his admiring audience.—Portsmouth Times.

## Mrs. Foster's Vacation Ends.

HARRIET FOSTER has returned to New York after a vacation spent in Ohio. During August she sang at the Chautauqua Assembly concerts and operatic productions. Following are two notices:

Mrs. Foster contributed to the enjoyment of the evening, by her tasteful rendering of the contralto recitatives, and especially by her beautiful singing of "O Rest in the Lord."—Chautauqua Herald, August 9, 1905.

"Martha," Mr. Croxton's duet, with Mrs. Foster as Nancy, was much appreciated, especially on account of the clear enunciation of both singers. Mrs. Foster sang the role of Nancy with spirit and humor, producing fine tones and altogether showing her even contralto voice in its best registers. At the end of the third act she took an astonishingly high contralto note with great force and fidelity to pitch.—Chautauqua Herald, August 14, 1905.

## Many New York Dates for Marteau.

MARTEAU, who does not arrive in this country until January, is already booked with the leading orchestras and musical societies from the Atlantic to the Pacific. Up to the present time nine appearances are booked for New York city, and he will undoubtedly be heard in New York fifteen to twenty times.

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## Chicago.

September 30, 1905.

"One of your gifted Russian countrymen were composing something for you, what form of composition would you desire?"

"I should like a piano concerto, of course."  
"And who would you want to be the author of it?"

"Why, Rachmaninoff. He is undoubtedly the best writer for piano that we have in Russia now; but I am not acquainted with him, and, therefore, could expect nothing of him."

That was the formal beginning of a running interview with Waldemar Lutschg, late of St. Petersburg and Berlin, now of Chicago. The running interview was the style adopted because the artist and interviewer found it necessary to run for the elevated train they were to take to get to the artist's home. Mr. Lutschg appeared as a tall, rather spare man of large frame and kindly countenance. The interviewer, with a boil under a collodion dressing on each cheek, supplied enough contrast for any emergency. The above colloquy was interrupted by the incident at the ticket window to see which would be permitted to pay. The interviewer lost. Lutschg paid the fares. When the journey was started there came the query as to what Mr. Lutschg would play in America this year.

"It does not cause me much concern, for I am ready to play many things. For the debut in Boston I shall use the Liszt A major concerto, for Philadelphia the Tschaikowsky B flat minor, and for the Germania Verein in Chicago the Liszt E flat. I shall also use the Tschaikowsky in the Auditorium for the Chicago Musical College. For my piano recitals I think of using the Beethoven sonata in E

flat, op. 31. I am young enough and have plenty of time yet to play the heavier sonatas of the composers. In Berlin some years ago I began by playing the Beethoven opus 109. It went all right, but I consider it a mistake for any young artist to begin in that way. When you ask if I have a preference for any sonata of Beethoven, I must say the last, the opus 111."

The Russian piano writers were taken up again. Mr. Lutschg said that the work of all of them was now disturbed by the closing of all the conservatories, and many were on long vacations in other lands. Of the two concertos written by Rachmaninoff, one in F sharp minor and the second in C minor, Mr. Lutschg preferred the second. Korsakoff was the only well known Russian composer who did not write for the piano at all. Arensky had written a beautiful concerto, but probably his best work was embodied in the trio for piano and strings. Scriabine wrote one good concerto which he himself plays remarkably well. Blumenfeld had written a fantasia for piano and orchestra, which was a fine work. Liapounoff is a gifted man of forty years, who has written one concerto that is attaining great popularity in Germany and France. But Mr. Lutschg did not wish to overlook the fact that Tschaikowsky was the best of all the Russians who had yet written for piano.

When the portable interview had gone quite a distance, by the city map, the participants got out at Laflin Station and walked to the young artist's temporary home, some blocks away. There the fifty-one technical studies by Johannes Brahms were found on the piano. Mr. Lutschg said that the studies were an excellent preparation for the playing of the Brahms compositions, and for the Liszt as well. The interviewer then recalled the Siloti incident of

some years ago, wherein Siloti first declared a dislike for Brahms, and later, in an interview with this writer, hedged on the position by saying that Brahms was good music, but presented difficulties that seemed unnecessary. Lutschg heartily concurred in the Siloti idea thus revised. He said that the Liszt works did not present such difficulties, and, particularly after Brahms and his studies, the Liszt was comparatively easy to play.

Some minutes later the visitor departed. There had been no occasion to hear any sample of the young man's art, further than his poking out with the first fingers a theme on which Siloti had written variations. The whole bearing of the artist had been that of a kindly, sturdy man who knew his business well.

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John Philip Sousa is sitting up nights these days writing florid counterpoint. The fact is ascertained from the four concerts that Mr. Sousa and his band played in the Auditorium, September 23 and 24, when innumerable old and new time band themes were presented in highly elaborated arrangements. It is presumed that Mr. Sousa himself is the author of the arrangements (or elaborations), which are a useful contribution to the band literature. And it must be noted that Mr. Sousa is making daily application of a lesson that the symphonists have not yet all learned; that is, the power that is embodied in the simplest contrapuntal device when brought out where the hearer can get it. Fine examples of this were observed in the Sunday evening concert, where well known hymns were treated with a strict figuration given only to the big horns. The compositions were given new life by this plain device. There was another John Philip who did a great deal with simple means—the Mr. Rameau, born in 1683, and now deceased. One wishes that all music writers might come back occasionally to first principles as Rameau, Vivaldi, Corelli, Scarlatti and some others practiced them.

The Chicago Bureau Agency of Music has just issued a list of announcements which represents a widening of that establishment's local influence. First comes the decision to hold a series of popular price Sunday afternoon concerts at the Illinois Theatre, wherein foreign artists of reputation and some of the distinguished resident artists will be presented. The composer, Alexander von Fielitz, will assist in productions of his own compositions. Hans Schroeder, the eminent baritone, who has come to Chicago this year; Henri Marteau, Jean Gerardy, the Russian pianist, Mme. Olga Samoroff, who made a remarkable success last year in the East, and Isabelle Bouton, the young American singer, who was in Chicago last year with the Metropolitan Opera forces, are among those already engaged. The agency will use the Auditorium for concerts to be played by Jan Kubelik, in January. The exclusive management of the three Dolmetsches, which the agency has, will make several recitals of old time music possible. With the assistance of Chicago's best singers, Mr. Dolmetsch will present Handel's opera, "Rinaldo," in concert form, supposed to be the first performance of the work in America. The second annual Shakespearean festival by the Ben Greet Players, will be given in Orchestra Hall, in March. Finally, the agency announces that arrangements are practically completed for a series of ten orchestral concerts to be given in Ravinia Theatre, by the Theodore Thomas Orchestra.

Leon Marx, who continues his association as one of the violinists of the Theodore Thomas Orchestra, will give some time to recitals this season, as he has in the past. In the years since his return from Berlin he has had recital engagements before many important organizations in addition to solo appearances in Chicago with the orchestra under the direction of the late Mr. Thomas. An evidence of his good musicianship is that he has shown in these years a commendable disposition to participate in performances of chamber music. A glance through his programs shows his appearance in the Richard Strauss E flat sonata (first time in Chicago), the Rust D minor sonata, the Sjögren E minor sonata, the D minor suite by Edward Schuett, a suite by Emile Bernard, a suite by Reinhold Hermann (New York Manuscript Society), the Schumann fantasietücke for piano and violin, the Brahms trio in C minor, the Smetana G minor trio, Beethoven trio, op. 70, No. 2; Saint-Saëns trio, op. 18; the Arensky D minor trio, Rheinberger trio, op. 149; and the Saint-Saëns quartet, op. 41. Recently Mr. Marx and some of his younger colleagues of the orchestra have begun rehearsals as a string quartet, and it is not unlikely that they will be heard in public before many months. In solo appearances Mr. Marx has made use largely of the Mendelssohn, the Wieniawski D minor and the Bruch G minor concertos as principal works, and his smaller numbers have embraced a great deal of good material from time to time. The Tartini sonatas, the Sarasate "Faust" fantasia, the Brahms-Joachim Hungarian dances and the Hubay "Scenes de Czardas" have been represented.

After all the discussion of the literature the artist has reduced someone is likely to ask how his playing sounds. The unequivocal reply is that it is beautiful, and in numerous localities where he has played the critics have granted that there was poetry in it.

The Philharmonic Chorus, under the direction of Dr. Charles E. Allum, is organizing at present to produce Mendelssohn's "Elijah," but it is not the intention to begin rehearsals until 200 voices have been secured. The director is desirous of receiving applications from singers who wish to participate, as the quota for the different corps has not been filled. Applications may be addressed to Dr. Allum at Bush Temple Conservatory or to his residence, 1350 Lawrence avenue. Rehearsals will be held this season in Schiller Hall, Randolph street.

Pupils of Karl Reckzeh and Glenn Dillard Gunn, of the Chicago Musical College, will give a musicale in Kimball Rehearsal Hall, Tuesday afternoon, at 3 p. m., October 10. The Schumann symphonic etudes, an allemande and gavotte by d'Albert, the romance and rondo from the Chopin E minor concerto and MacDowell's "Witches' Dance" and polonaise are among the selections to be presented by eight pupils.

The tenor, C. E. Sindlinger, spent several months in Paris during the summer for the purpose of getting ideas on tone production from Bouhy and Sbriglia. It was a busy summer with him, but he did not neglect the opportunity to

renew his acquaintance with former Chicago artists who are resident there. Among the really noteworthy successes as instructors Mr. Sindlinger is glad to note Frank King Clark, who left Chicago for Paris about five years ago. Mr. Clark has attained an immense vogue in the French capital as a teacher, a vogue that is proving highly remunerative.

In the few years that Mr. Sindlinger has lived in Chicago he has studied almost continually under L. A. Torrens, has sung many good recitals and festival engagements in the Middle West, and has built up a fine student clientele at Fort Wayne, Ind., and at Bloomington, Ill. It is his intention henceforth to give more of his time to public singing, to which end he has taken so thorough a preparation.

The American Conservatory, whose clavier department is the authorized official headquarters of the Virgil Clavier School for the Middle West, is announcing a three days' public demonstration of the clavier work, November 16, 17 and 18. The work at the conservatory is and has been for some years under the direction of Gertrude Murdough. During the coming demonstration Mr. Virgil, founder of the system, will be present and teach all the classes in person. Thursday morning, November 16, Mr. Virgil will give a talk on "The Foundation of Technic," and his talk will be illustrated by pupils. Thursday evening Helen B. Lawrence will give a piano recital in Music Hall, Fine Arts Building, where she will have the assistance of Adolph Weidig in ensemble numbers. Friday morning Cyril Graham will give a lecture on music hearing and ear training. Friday evening will be given to a lecture on technic, with practical demonstrations and a recital following. Saturday afternoon will be made a children's afternoon, when Mr. Virgil will make a brief talk, with accompanying illustrations by the children, followed by a recital. Mr. Virgil will be in Chicago the entire week of November 13, and will give private lessons in the technic to as many pupils as he can grant time for. The public is invited to be present at all of the exercises of the three days' demonstration. For the regular clavier work at the American Conservatory.

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tory, Mrs. Murdough has the assistance of Helen M. Jordan, Helen B. Lawrence, Clara Cermak and Cyril Graham.

Carolyn Louise Willard has resumed instruction of her piano classes at Bush Temple conservatory, and is about deciding on the material she will play in her recitals this season. She will probably begin her concert work in January.

The Bush Temple Conservatory announces a piano recital by Louise Love, who has been for some years a pupil of Harold von Mickwitz, recently added to the faculty. The recital has been set for Friday evening, October 6. Miss Love's principal number will be the Chopin sonata, op. 58. A number of other Chopin works and short works by other composers will be presented. A concert study by Mr. von Mickwitz will be included, and Mr. von Mickwitz will assist Miss Love in presenting a Reinecke impromptu for two pianos, written on a Schumann theme.

The young pianist, Winifred Wallace Lamb, of the faculty of the Columbia School of Music, was among the artists who appeared in recital during the summer at the Venice Assembly, Los Angeles. Miss Lamb played a capriccio by Scarlatti, two preludes by Chopin, a MacDowell group, the Mendelssohn "Spinning Song," and the waltz in E major by Moszkowski. The young artist is well schooled and plays in a temperamental and enjoyable manner, which entitles her to be heard often in public.

The pianist, Ida Gertrude Hollborn, whose studio is at her home, 126 Colorado avenue, gave a recital in Handel Hall, September 23. She had the assistance of the violinist, James Voss; the contralto, Madeline Skelly, and reader, Anna Louise Shafer. Miss Hollborn was a pupil of Harriet Porter, who is continuing her own studies abroad. The recital in Handel Hall had the Beethoven sonata, op. 14; the Chopin "Funeral March," from the B flat minor sonata, and a Moszkowski "Air de Ballet" as piano numbers.

The musical comedies still stand Chicagoans in the relation of the Scriptural saying of the poor: "Ye have them always with you." In this connection it is a pleasure to report that Liza Lehmann's music to "Sergeant Brue," which has had a very prosperous season at the Illinois Theatre, after a few months' successful run in New York, is the best that has come this way this summer. A very good mixed double quartet and numerous selections of characterful and melodious music are found in the score. The singing parts were represented in Chicago by the sopranos, Sallie Fischer and Clara Belle Jerome, and the baritone, Mr. Meakins. The sopranos sang very commendably, and Mr. Meakins, who was some years ago in productions of "Robin Hood," has a voice worthy to appear in much heavier music. The title role was in the hands of Frank Daniels, whose business it was to be funny first and musical afterward. Be it said that his stunts finished exactly in the order named.

#### Reed Miller Well Received.

REED MILLER, the tenor, who has been singing in oratorio and recital throughout the summer and the past month, was praised for his work by the press, as follows:

Mr. Miller made himself a favorite instantly and sang the part of Obadiash delightfully.—Daily Press, Ypsilanti, Mich.

Mr. Miller is the possessor of a lyric, sweet, smooth tenor voice, and excellent method. He sang with great fire and spirit and entered fully into the role of Obadiash and won hearty praise for his fine singing.—News, Ypsilanti, Mich.

Reed Miller, the tenor, sang what approached a recital program in dimensions and made an excellent impression. He has a voice of good quality, pure and sonorous, and his enunciation is excellent.—Post Express, Rochester, N. Y.

Mr. Miller has a beautiful voice and sang "The Crucifixion" superbly.—Asbury Park Journal.

#### Borden Low in London.

ROLLIE BORDEN LOW'S recital in Bechstein Hall, London, June 27, was one of the events of the season in the British metropolis. Although the recital occurred at a time when events crowded fast upon each other, Mrs. Low had a large and distinguished audience to hear her. Many of the leading critics were there. Their opinions will be found in the following extracts:

Mrs. Borden-Low's readings testified to intelligent and diligent study, as also did her subsequent delivery of French songs, which included a ballad entitled "La Petite Couleuvre bleue," by Widor, marked "first time," presumably in London. The text of this tells in dainty fashion of early love nipped in the bud, and the music so well expresses its spirit that the song manifestly pleased. Toward the end of the afternoon some lyrics were sung in English, a procedure which might have been adopted with advantage earlier in the program, seeing the nationality of the vocalist. The selection comprised two by Mr. Henschel, a setting of "Love's Philosophy," by Bruno Huhn, who was the accompanist throughout the recital, and "Shepherd: thy Demeanor Vary," by Lane Wilson.—The Daily Telegraph, London, June 28, 1905.

Mrs. Rollie Borden-Low, a new American soprano, who gave a song recital yesterday in Bechstein Hall, is much to be commended, in that she presented a fresh and varied program. It comprised examples of the old masters, such as Salvador Rosa, Caccini and Beethoven, and of the modern school she drew principally upon Hugo Wolf, eight of his songs being included. Mrs. Borden-Low also sang songs by Henschel, Bruno Huhn, and Mathe. She has a pleasing voice, bright and fresh in quality, and evidently possesses an artistic temperament.—The Standard, London, June 28, 1905.

Her voice is of a very pleasant quality. Her taste is excellent.—The London Times, June 29, 1905.

A bare mention must suffice for the recital given by Mrs. Borden-Low, an intelligent singer who was heard in several lieder by Hugo Wolf.—The London Morning Post, July 3, 1905.

In the same hall on the afternoon of that day, Mrs. Rollie Borden-Low, an American soprano, was heard to advantage in a selection of songs by Hugo Wolf and other composers.—The London Queen, July 8, 1905.

Mrs. Rollie Borden-Low, the young American soprano, gave a most successful recital on Tuesday, June 27, at Bechstein Hall. Although a stranger in London, she was warmly recalled for a number

of songs. "Love's Philosophy," by Bruno Huhn, was sung most charmingly. There was an excellent program, composed of Italian, German, French and English songs. Although it is Mrs. Borden-Low's first appearance in London, she is very well known as a charming concert singer in America. She has a remarkable range of voice, sings with great expression, and has a velvety, warm quality of tone, which is sometimes lacking in the most brilliant American voices.—Much About People, London, July 8, 1905.

Mrs. Rollie Borden-Low, an American soprano, held a song recital at the Bechstein Hall on Tuesday afternoon, June 27, under the direction of the N. Vert firm. The lady has a voice of agreeable quality and gives good evidence of artistic qualities. She sang a long list of pieces, the first a canzonetta of Salvador Rosa; the second, Caccini's "Amarilli, mia bella," and the third Beethoven's lied "To Hope." Hugo Wolf supplied seven German lieder. A new song was Widor's "La Petite Couleuvre bleue," followed by other French airs of Massenet, Delafosse, Mathe and English songs of Henschel, Bruno Huhn and Wilson. \* \* \*—Musical Standard, London, July 1, 1905.

Mrs. Rollie Borden-Low, an American soprano, gave a vocal recital on the 27th ult. Her program was artistically chosen and artistically sung. \* \* \* She was most successful in a charming song of Widor's.—The Lady, London, July 6, 1905.

#### The Guilman Organ School.

THE Guilman Organ School will reopen next Tuesday, October 10. The entrance examinations will be held at 10 o'clock, and Mr. Carl will be in attendance to welcome the new students. The course has been thoroughly revised and is up to date in every particular. Organists who want a thorough, practical training, applicable to the demands now exacted by the churches of the metropolis, can obtain this at the Guilman Organ School. The course of study has been mapped out with great care, and includes an equipment which can be applied to everyday work, as well as a preparation for the concert stage. The methods of Guilman are strictly adhered to and taught to all students. The enrollment for the present season is large, pupils coming from all parts of the country. It is urged that those contemplating study should present their applications at once, in order to gain the full advantages offered.

#### Bessie Abbott a Beauty.

ONE of the most beautiful women on the French stage today is Bessie Abbott, the young American soprano, who has made such a brilliant success in the French Opéra here, says the Paris World. Her next prominent role and one for which she is especially well adapted to continue her many past triumphs, is that of Gilda in "Rigoletto." Miss Abbott has now returned to Paris from Switzerland, where she has spent the summer, and is preparing to go to Bordeaux, where she has been engaged to sing a number of special operatic performances.

Hilda R. Schuster, a professional soprano pupil of the late Max Bendheim, gave a recital in the Unitarian Church, Erie, Pa., with the assistance of Katharine Johnston, reader, and Harry Hirt, pianist and organist, and Ruth Bowers, violinist. Local notices lauded Miss Schuster's singing of arias by Mozart, Haydn and Gounod, also her interpretation of English, German and French songs.

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**Julian Walker at Worcester.**

**JULIAN WALKER**, one of the stars at the Worcester festival, was in superb voice. Extracts from three criticisms follow:

In the Requiem and the Beatitudes the work of Julian Walker was immensely satisfactory. He sang the words of Christ with fine equitableness and appropriate dignity.—N. Y. Tribune.

Of Julian Walker, none but words of praise for his delightful phrasing, sympathy and true musicianship, can be said. His legato

and the even blending of the register occasioned many favorable remarks.—Evening Post, Worcester.

Mr. Walker was a sympathetic interpreter of the beautiful music given by Franck to the voice of Christ. Mr. Walker sang with dignity in the Requiem.—Boston Herald.

**Granville Gets Ovation.**

**CHARLES N. GRANVILLE**, who was engaged as baritone soloist last week with Creatore, at the Pittsburgh Exposition, made an excellent impression. The fol-

lowing telegram was received by his manager, W. R. Anderson, of this city:

Am glad to wire you Granville received great ovation tonight. CREATORE.

Pittsburg Times, September 29, said: "Charles N. Granville, the baritone, who was brought from New York, has a magnificent stage presence and sang the selections last evening with a quality of the highest charm."

Pittsburg Dispatch, September 28, said: "Charles N. Granville, the baritone, was soloist last night, and will appear again this evening. He showed himself a singer of more than ordinary power and ability."

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